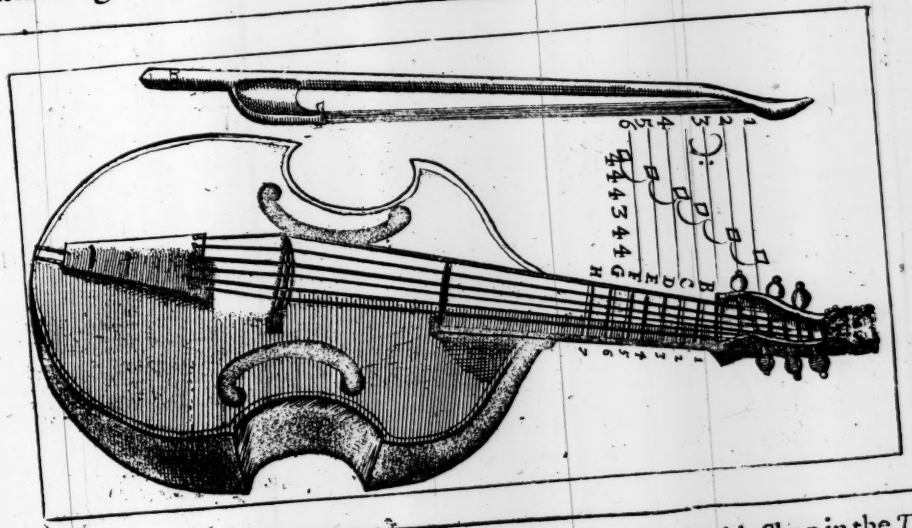
Muſicks Recreation
ON
The VIOL, Lyra-way.

Being a new Collection of *LESSONS Lyra-way*. To which is added a *PREFACE*, Containing ſome Brief *Rules* and *Inſtructions* for young Practitioners.



London, Printed by *W. Godbid*, for *John Playford*, and are to be Sold at his Shop in the *Temple*. 1669.

To all Lovers of MUSICK.

A Preface by way of Introduction.

THe *Lero* or *Lyra-Viol*, is ſo called from the Latin word *Lyra*, which ſignifies a *Harp*, alluding to the various Tuning, under the name of *Harp-way*, *&c.* This way of playing on the *Viol*, is but of late Invention, in imitation of the Old *Engliſh Lute* or *Bandora*, whoſe Leſſons were prickt down by certain Letters of the Alphabet, upon ſix Lines or Rules; which ſix Lines did allude to the ſix courſe of Strings upon thoſe Inſtruments, as they do now unto the ſix ſingle Strings upon the *Viol*. The firſt Authors of Inventing and Setting Leſſons this way to the *Viol*, was Mr. *Daniel Farunt*, Mr. *Alphonſo Feraboſco*, and Mr. *John Coperario*, *alias Cooper*, who Compoſed Leſſons not only to play alone, but for two or three *Lyra-Viols* together in Conſort; and ſince it hath been much improved by the excellent Inventions and Skill of famous Maſters, *viz.* Mr. *William Lawes*, Dr. *Colman*, Mr. *Jenkins*, Mr. *Ives*, Mr. *Hudſon*, Mr. *Withie*, Mr. *Bates*, Mr. *Lillie*, Mr. *Gregory*, Mr. *Moſſe*, Mr. *Wilſon* and others.

And being now to Re-print this Book of Leſſons for the Lone *Lyra-Viol*, I thought good to make an addition of ſome new Leſſons, more eaſie and delightful for young Practitioners than was in the former Edition, being moſt of them common Tunes, which thoſe who can Tune with their Voice, will be the better apt to guide their fingers in the right ſtops: And though my deſign is for Beginners, yet here is in this Book many excellent and choice Leſſons for thoſe who are good Proficients on this Inſtrument. And that there may want nothing for the encouragement of ſuch who live in remote Parts, and far from any profeſt Teacher, I have added theſe following neceſſary Rules and Directions.

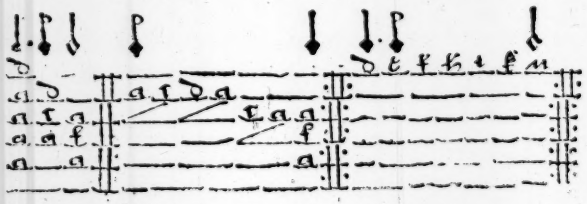
Firſt, The *Lyra-Viol* is ſtrung with ſix Strings (a figure of which is ſet in the Title Page) on the neck of which is ſeven Frets or Stops, to which Frets is aſſigned ſeven Letters of the Alphabet, *viz.* b c d e f g h The firſt Letter a is the String open. And as there is ſix Strings on the Viol, ſo the Leſſons which are ſet down for the *Lyra-Viol*, are Prickt or Printed on ſix Rules or Lines; which Letters being placed on thoſe ſix Lines, do allude to all the ſix Strings of the *Viol* alike.

Example.

In this Example you ſee the places of the Letters, as they are aſſigned to the Stops or Frets on the neck of the *Viol*, and though here they be all of one ſort together, in the Leſſons you will meet with them mixt with other Letters one under another according to Art, which are called full Stops, which is the ſtriking two, three, or four ſtrings together with one ſtroke of the Bow, according to the number of Letters ſo placed.

Alſo in the Leſſons following you will meet with many more Letters than are aſſigned to the ſeven Frets or Stops, as i k l m *&c.* but theſe aſcend above the Frets, and are to be ſtopt according to the exact diſtances by the judicious Ear of the Performer.

Example.

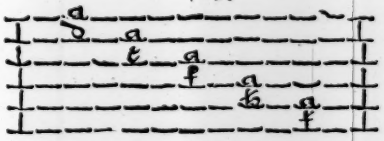


Sometimes

Sometimes where ſingle Letters follow one another, two or more of them are ſometimes ſtruck with one drawing the Bow, which when they are to be ſo, they have ſuch a daſh ⁀ under them, as you ſee in the former Example. Sometimes you will meet with a Letter which hath this mark under it 𝅝 which is called a *Thump*, or the ſtriking the ſtring only with the finger of your left hand.

Secondly, For the Tuning the *Viol:* There are many ſeveral varieties of Tunings, according to the Inventions of ſeveral Artiſts or Compoſers of the Leſſons: As firſt, *Harp-way ſharp*, and *Harp-way flat*; next *High Harp-way ſharp*, and *High Harp-way flat*; ſeveral other Tunings there are, but theſe are moſt uſual, and the collection of Leſſons in this Book are only to thoſe four ſeveral Tunings, the manner of which are in their proper places ſet before thoſe Leſſons which they appertain to: The Leſſons which begin the Book are *Harp-way ſharp*, whoſe manner of Tuning by the *Uniſon* is thus ſet down.

Example.



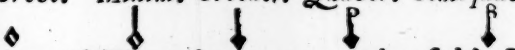
An *Uniſon*, is the making of two ſtrings to agree in one ſound, the one open, the other ſtopt: To begin to Tune it, raiſe or ſcrew up the *Treble*, or firſt ſtring, as high as it will conveniently bear without breaking, then Tune the other to it in this manner.

Firſt ſtop 𝅝 on your ſecond ſtring, and ſcrew it up, till it agree ſo ſtopt in ſound with the firſt ſtring open: that done, ſtop the third in 𝅗𝅥, and make it agree in like manner in ſound with the ſecond open; then ſtop 𝅗𝅥 on the fourth ſtring, and make it agree with the third open; then ſtop the fifth in 𝅗𝅥, and make it agree to the fourth open; then ſtop the ſixth in 𝅗𝅥, and make it agree in ſound with the fifth open. This exactly done your *Viol* is Tun'd.

Thirdly,

Thirdly, For the underſtanding the Notes or Time, which is placed over the ſeveral Letters, in the Leſſons, which Notes are ſet for the drawing the ſound ſlow or quick, this ought to be underſtood. I ſhall therefore give you the planeſt Directions I may; firſt, their names, and then their proportions, and in it burthen your memory with no more then ſhall be uſual in Leſſons to the *Lyra-Viol*, which are only five in number.

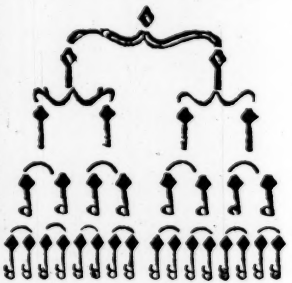
The Names of the Notes. *Semibreve.* *Minim.* *Crochet.* *Quaver.* *Semiquaver.*



In Muſick there are four Moods or proportions of Time; but two are only uſed in Leſſons *Lyra-way*, which are the Common or *Semibreve* Time, and *Tripla* Time: To know them ſeverally you have this Character ¢ or Mood placed at the beginning of the Leſſon when it is *Semibreve* Time; and this 3 when it is *Tripla* Time.

Example.

Common Time ¢

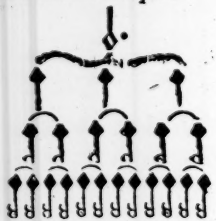


The proportion and meaſure of each I ſhall give you ſeverally; firſt, to the *Common* or *Semibreve* Time, a *Semibreve* is the longeſt or Maſter Note, and is as long again as a *Minim*, for two *Minims* make one *Semibreve*, four *Crochets* make one *Semibreve*, eight *Quavers* is one *Semibreve*, ſixteen *Semiquavers* to the *Semibreve*. This Meaſure of Time is uſual to *Pavans*, *Almanes*, and *Ayres*.

The *Tripla* Time which is uſual to *Corants*, *Sarabands*, and *Jigs*, is a more light and quicker Meaſure of Time, and his Time Note is meaſured by a *Minim* with a *Prick*, which amounts to three *Crochets*, or ſix *Quavers*, or twelve *Semiquavers*. See here an *Example*.

Tripla Time.

3



These

Theſe ſeveral Notes have all uſually an addition of a prick of Augmentation joyned to them, which makes the Note to which it is added half as much more as it was before.

Example.

Fourthly, Some General Rules are to be obſerved: 1. That in every Bar you have the proportion or quantity of one *Semibreve*, if it be *Common Time*; if *Tripla Time* then the value or proportion of one *Minim* with a *Prick*.

2. Obſerve, That if you have a *Crochet* or *Quaver*, or any other Note, over a Letter, and there follow three or four Letters which have no Notes over them, then thoſe Letters ſo following are to be played to the ſame meaſure, till the next Note alters it.

3. Obſerve, That whereas there be ſeveral Marks or Characters in *Muſick* for the Reſts or Pauſes, in this way of ſetting down Leſſons by Tablature, every Pauſe or Reſt is ſet down by the Note it ſelf, be it *Minim*, *Crochet*, *&c.*

Laſtly, Obſerve, That if at the beginning of a Leſſon there be an odd Note, then you ſtrike it with drawing the Bow backward; but if there be no odd Note at beginning, then with putting the Bow forward.

Thus having briefly given theſe few neceſſary Rules and Directions, which if diligently practiced will be uſeful to you, in your ſtudy in this Muſick; which that it may, is the ſole deſire and endevour of

Your Well-wiſher, and Honourer

of all true Lovers of MUSICK,

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Harp way, ſharp Tuning by Uniſons.

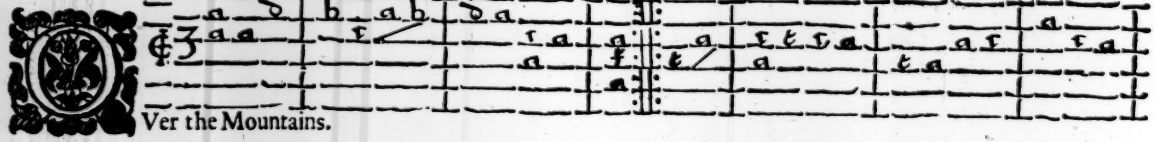
1

Short Prelude.

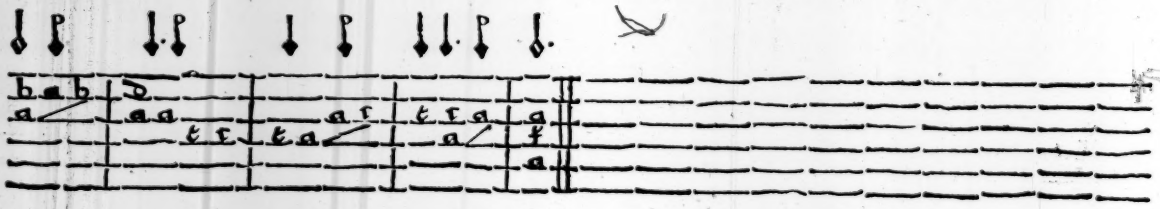
2

Aying time.

3



Ver the Mountains.



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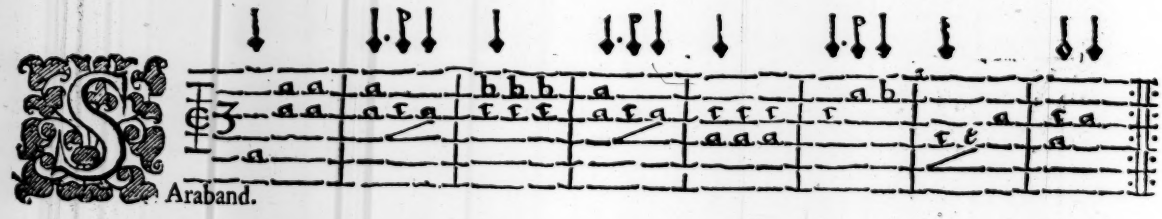
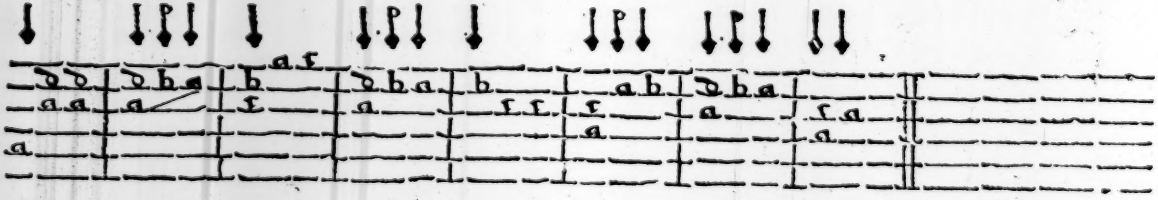


Araband.



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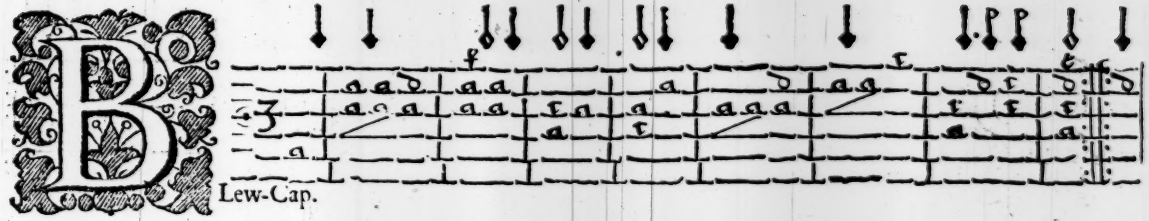

Lew-Cap.

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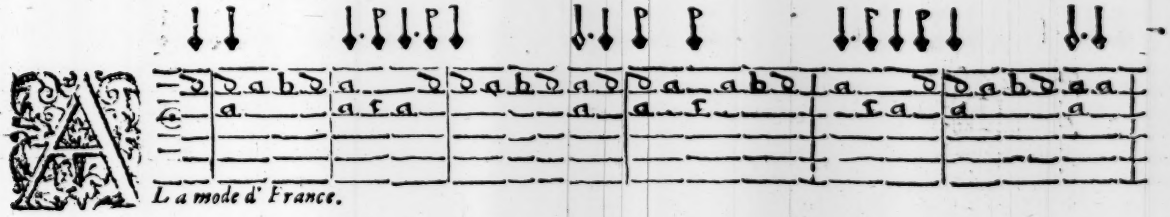

La mode d' France.

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Arthenia.

8

He King enjoys His own.

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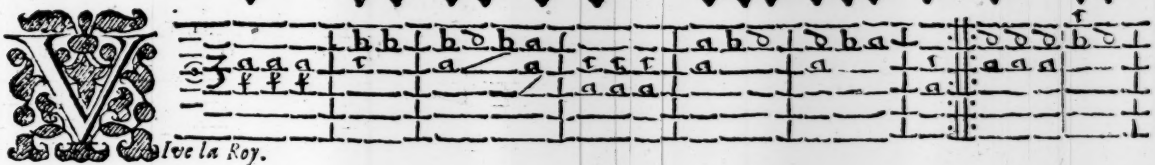

Vive la Roy.

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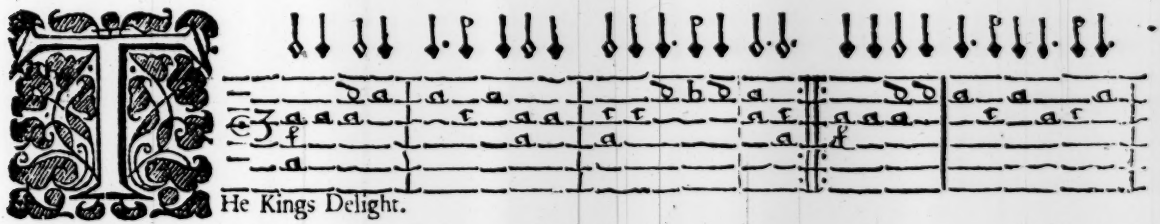


The Kings Delight.

11

Ill. Porter's Rant.

12

He *Simerons* Dance.

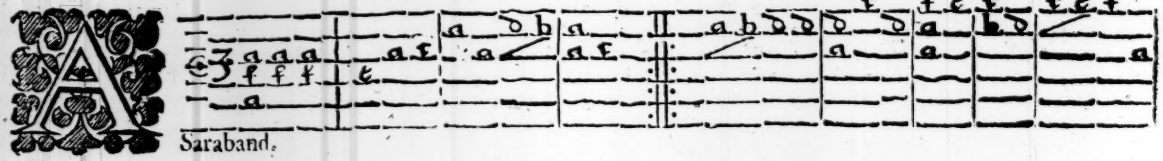
18

Dance in *Mackbeth.*

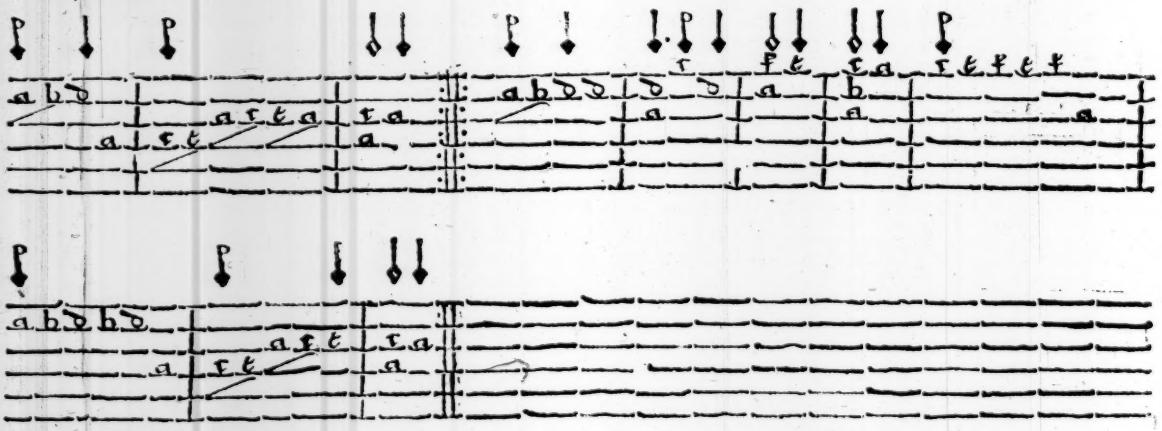
14

He Maids Rant.

15



Saraband.



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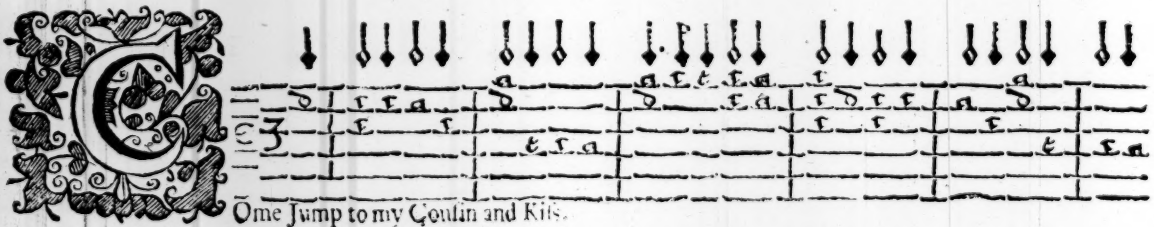
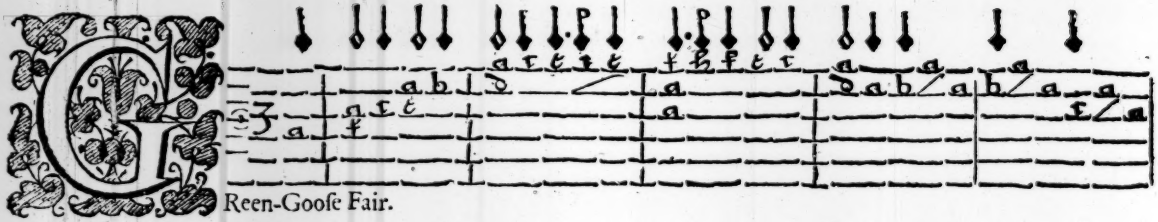


COme Jump to my Coulin and Kis.

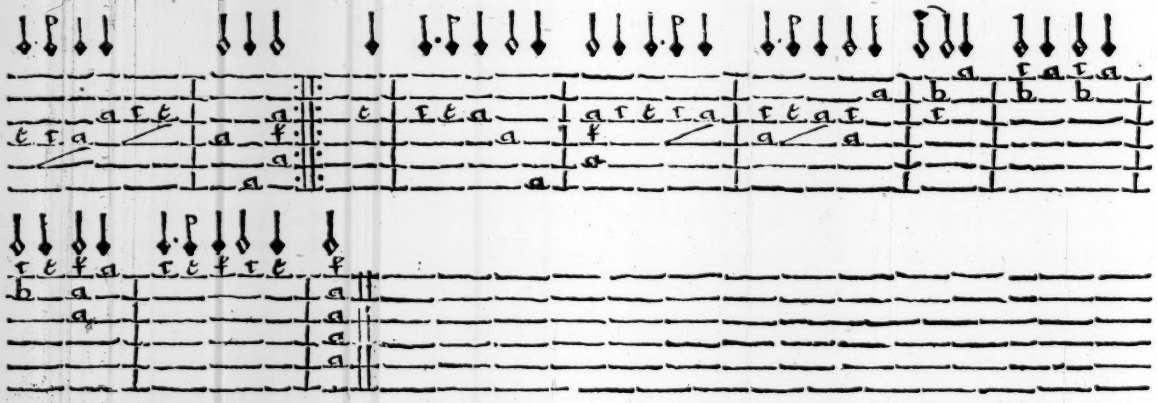
17

He *Scots* March.

18



Reen-Gooſe Fair.



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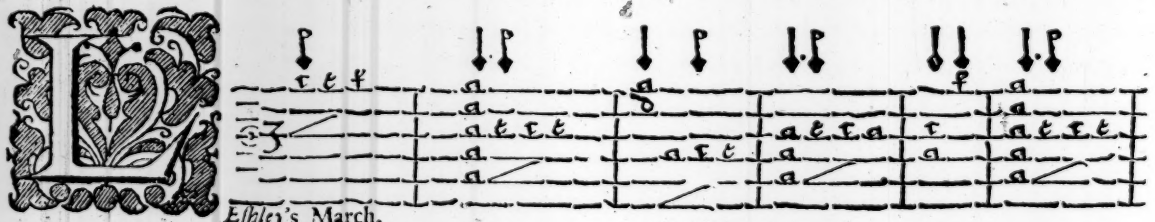
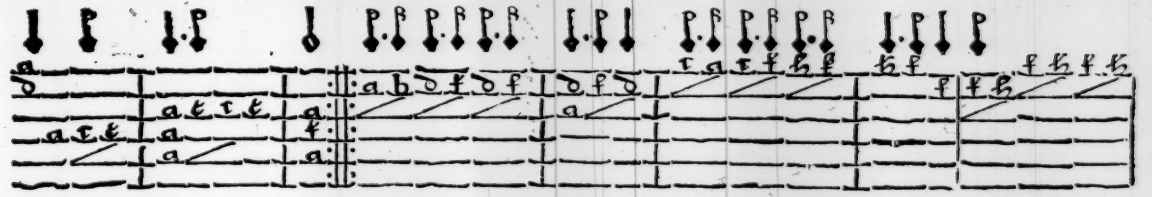
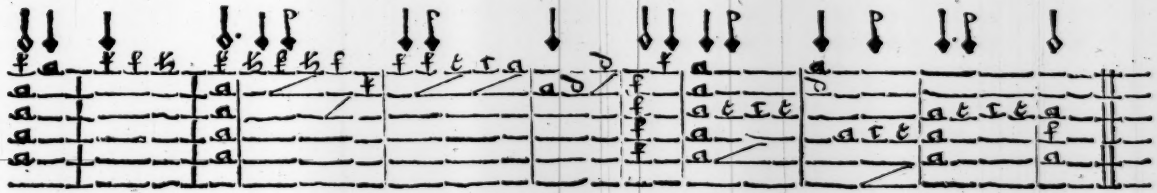
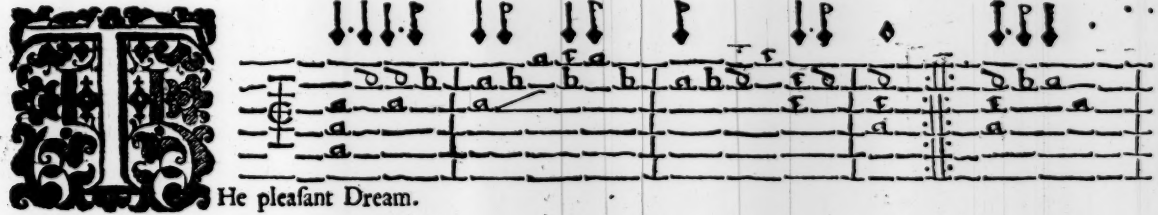


Eſhley's March.







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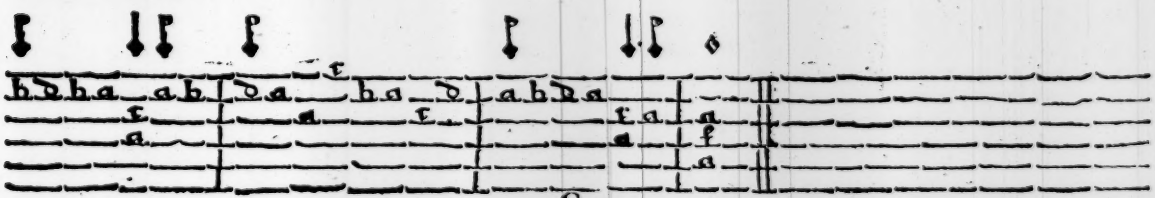
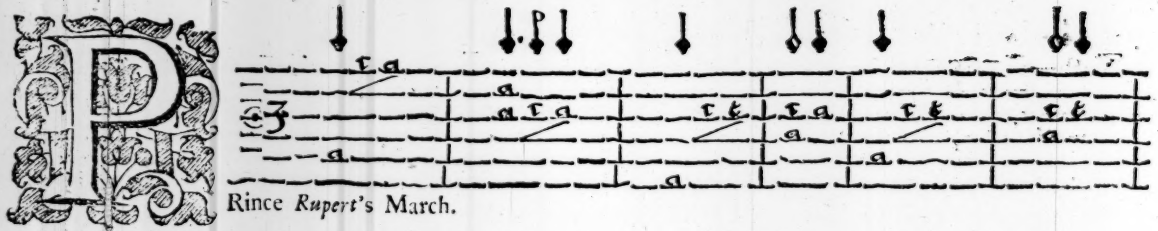
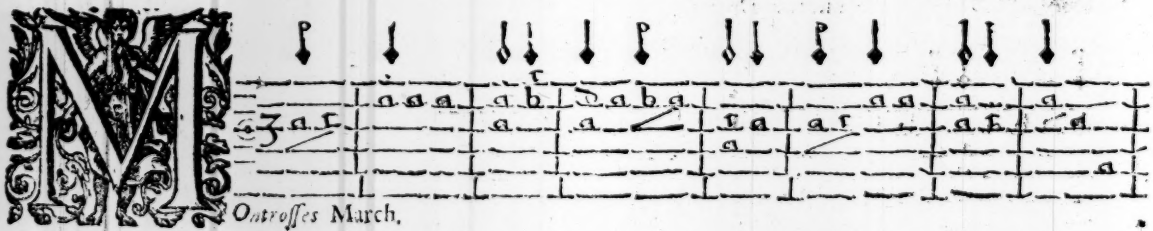
The pleaſant Dream.

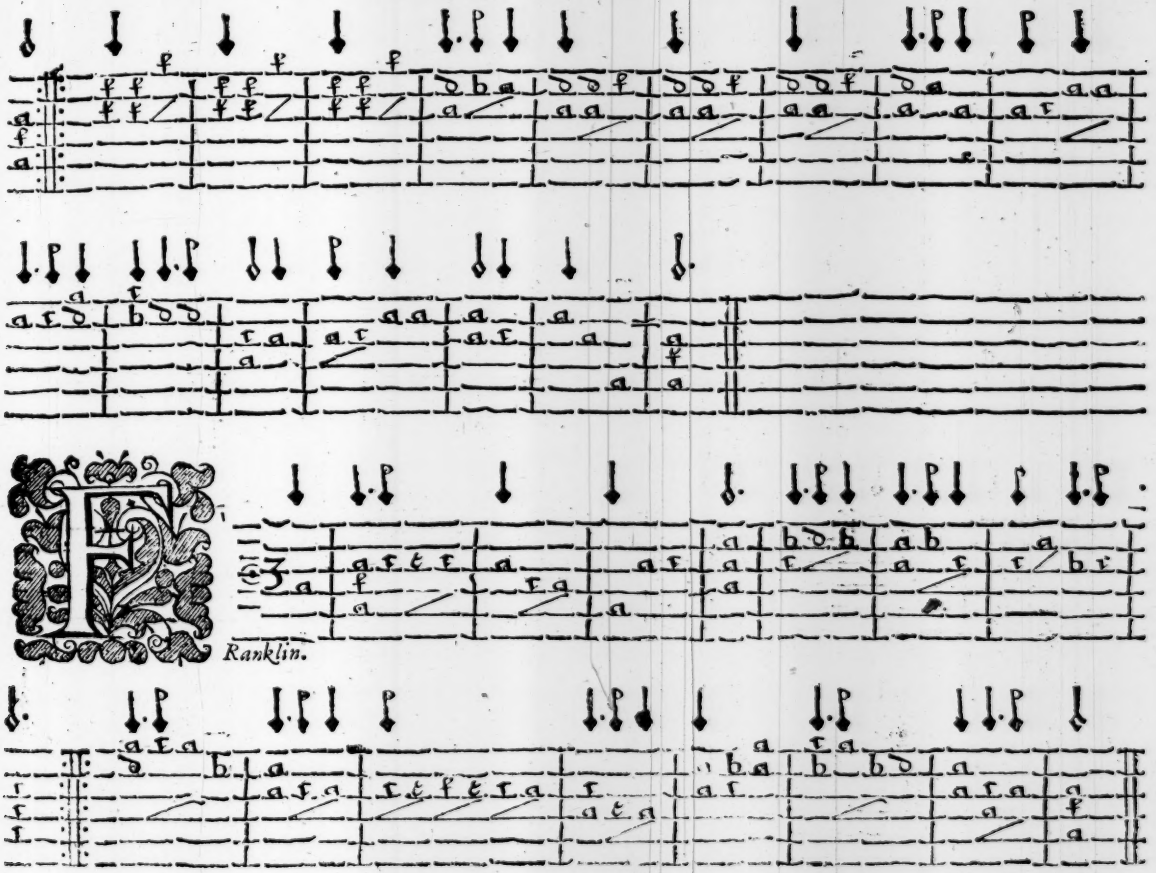




Rince *Rupert's* March.



Ontrosses March.


Ranklin.

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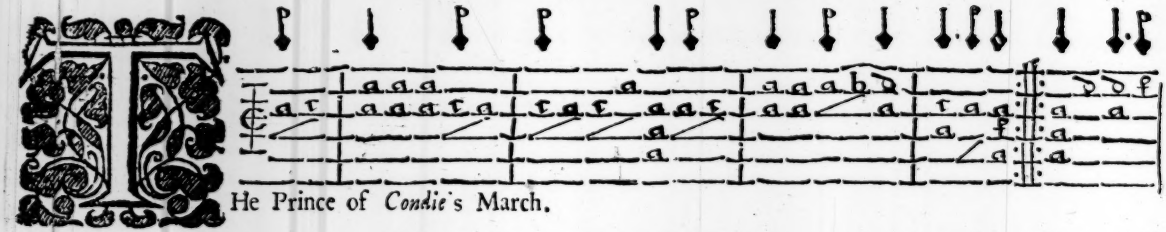

THE Prince of *Condie*'s March.

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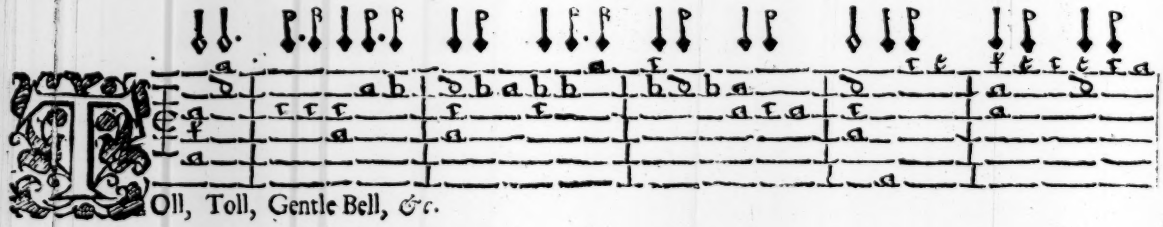
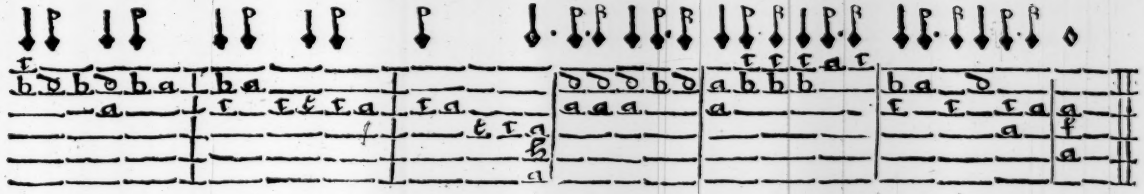
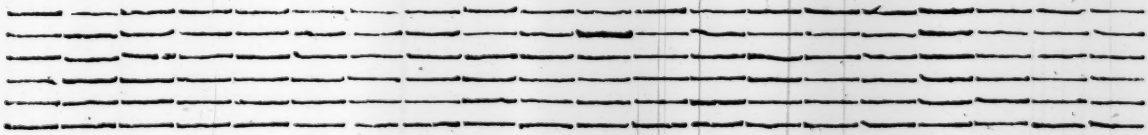
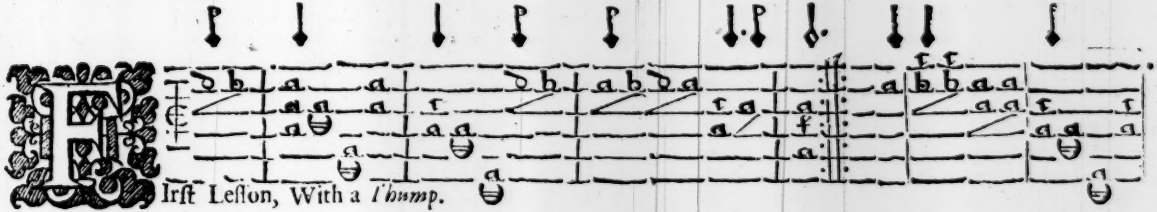


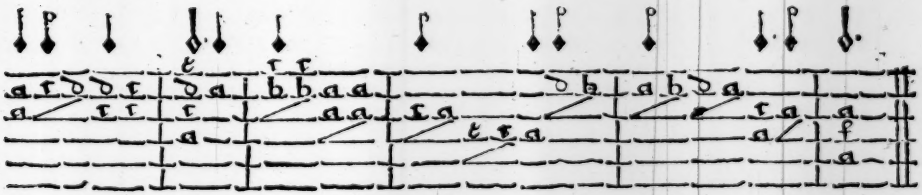
TOll, Toll, Gentle Bell, *&c.*





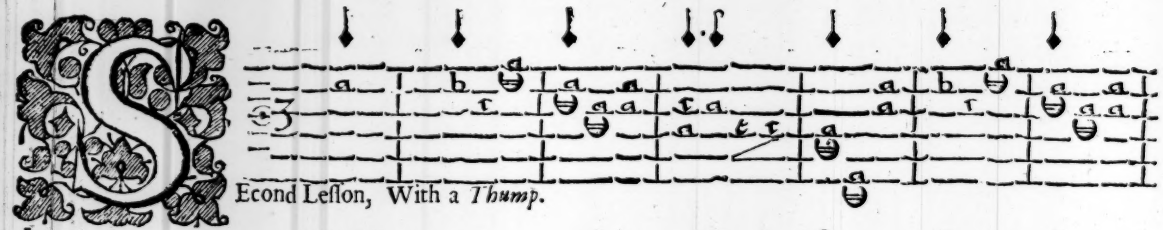


26 FIrſt Leſſon, With a *Thump.*

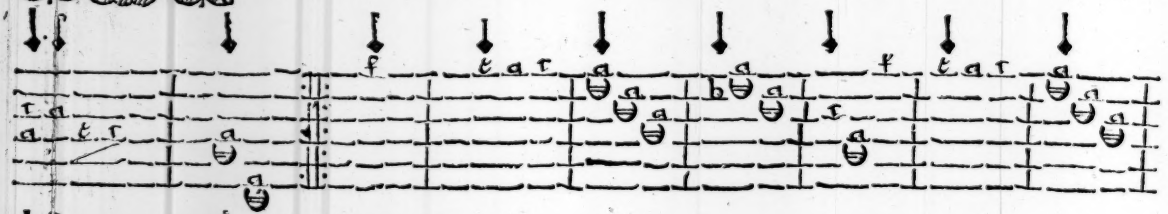


When this Character is placed under the letter *a*, it is to be ſtruck with the finger on the left hand and not with the Bow.

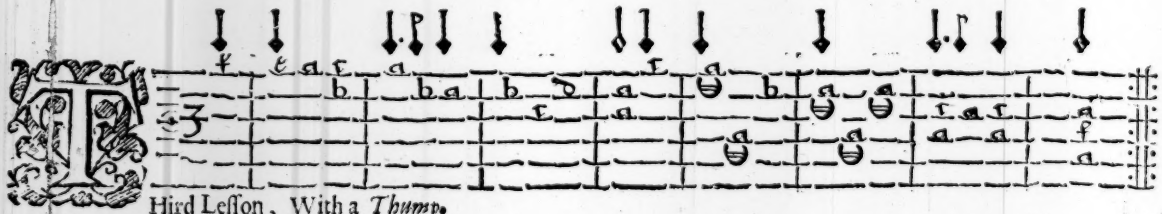
27



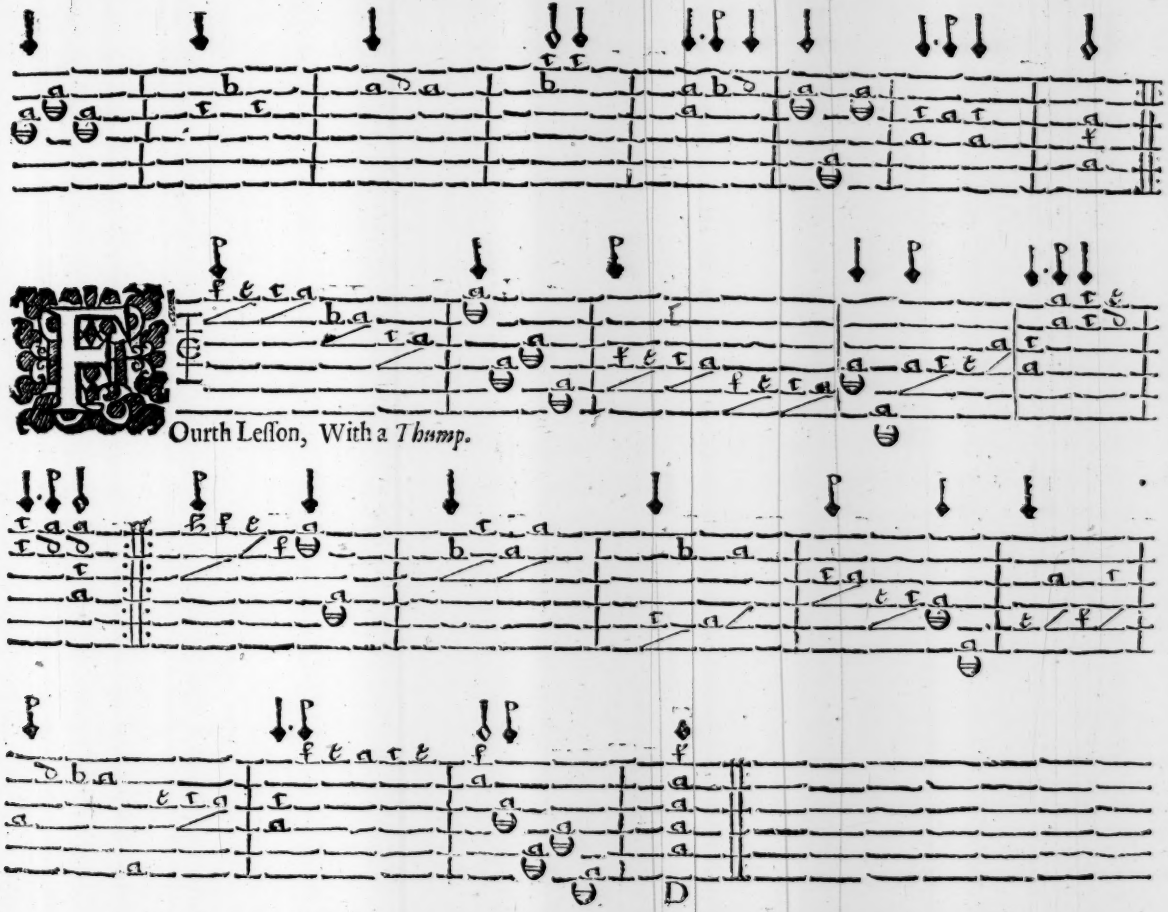
Econd Lesson, With a *Thump.*



28

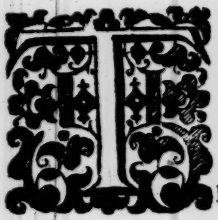


Hird Lesson, With a *Thump.*



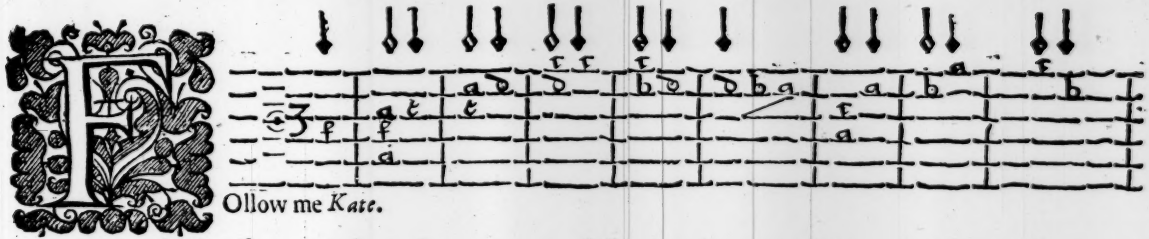
FOurth Lesson, With a *Thump.*

D

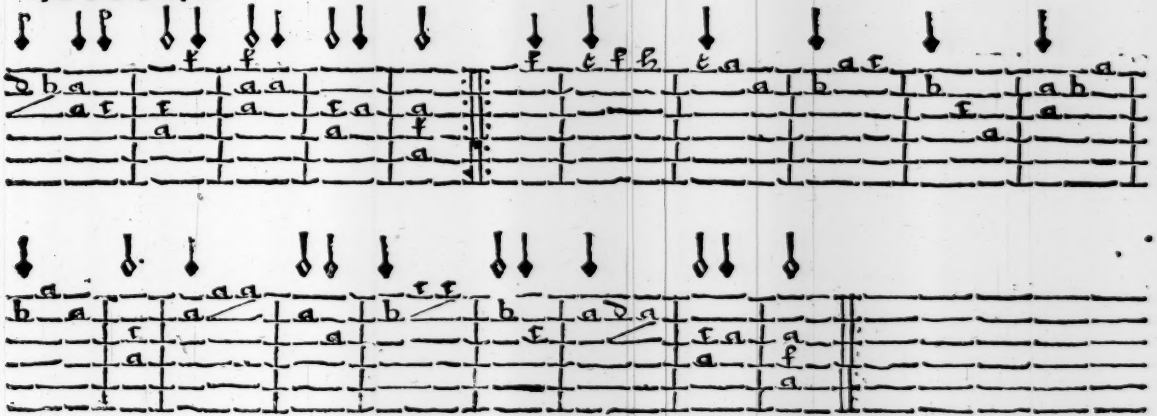


He merry Milk-Maid.

31

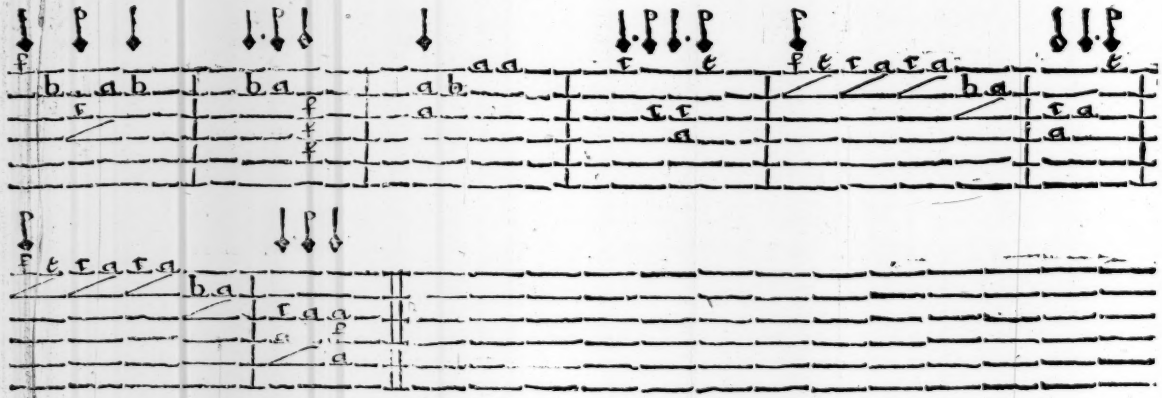


FOllow me *Kate.*



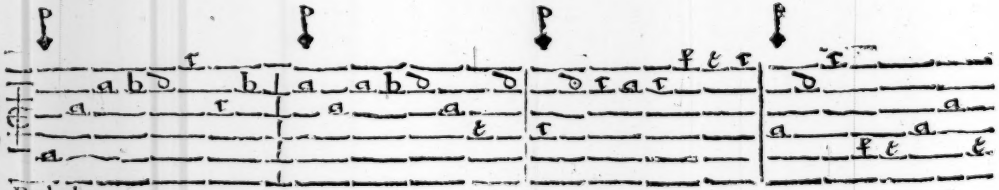
32

French Ayr.



33

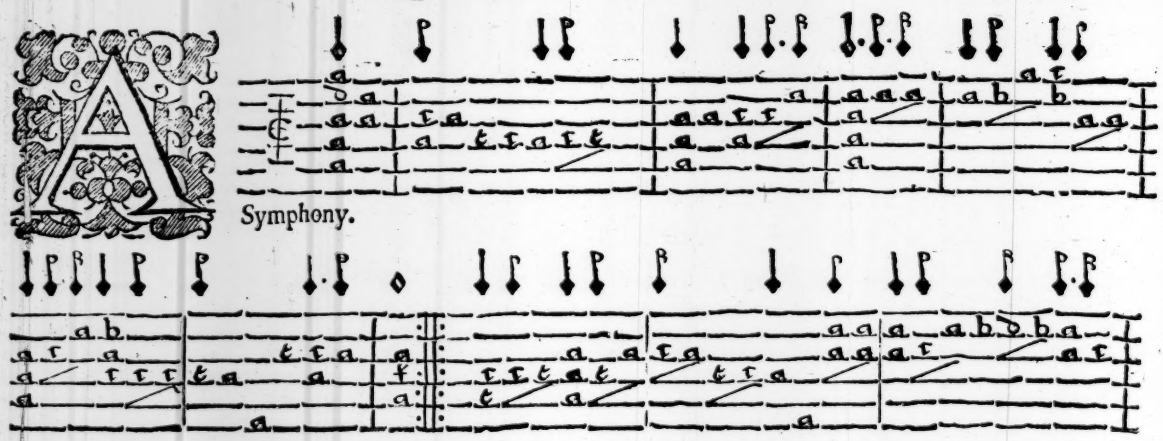
Prelude.



34

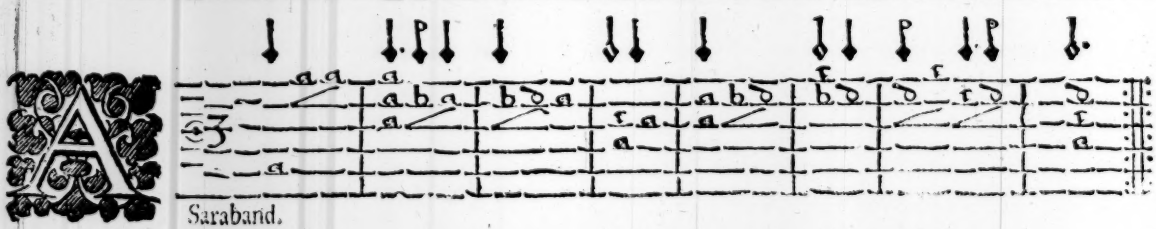
N Ayr.

35



Symphony.

36



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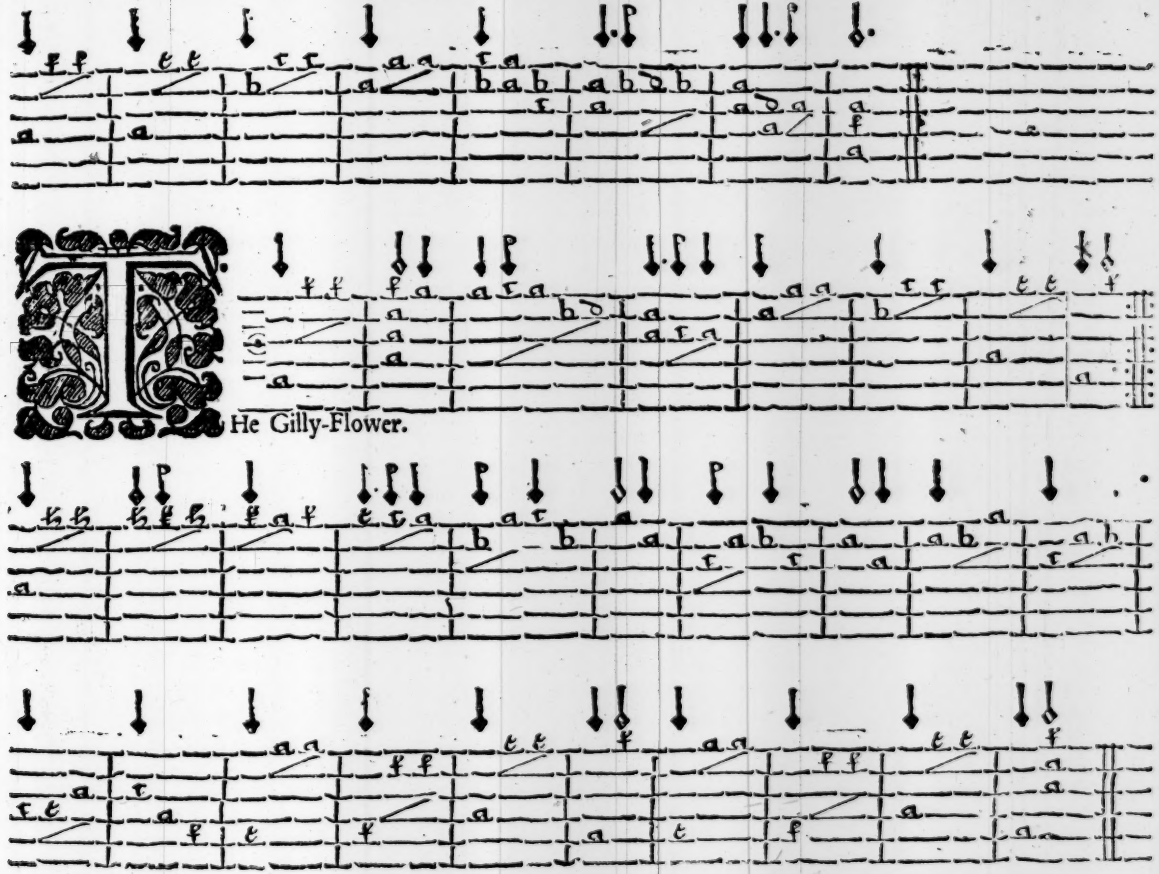
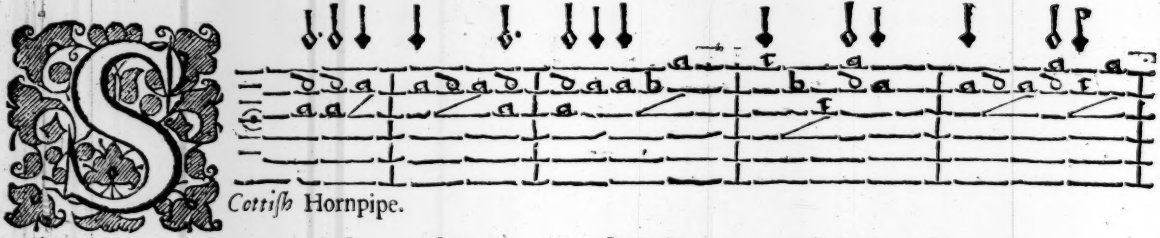


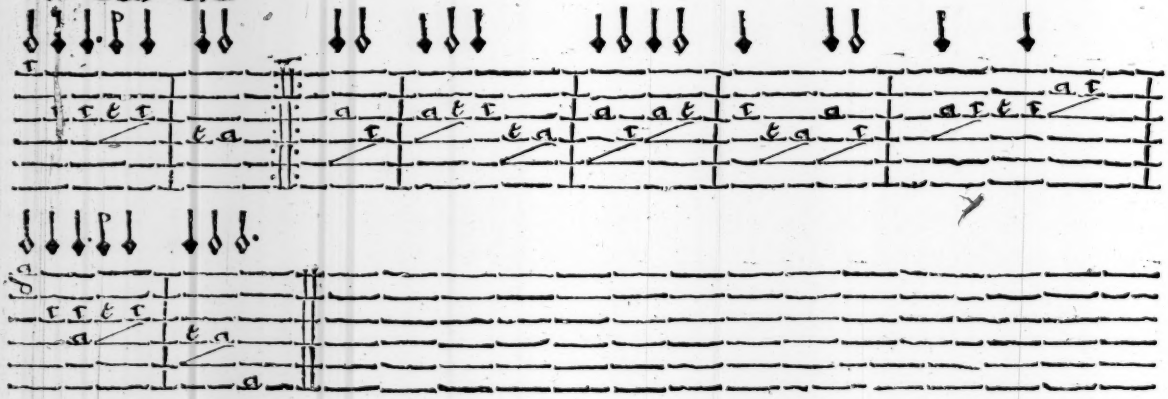
37

THE Gilly-Flower.

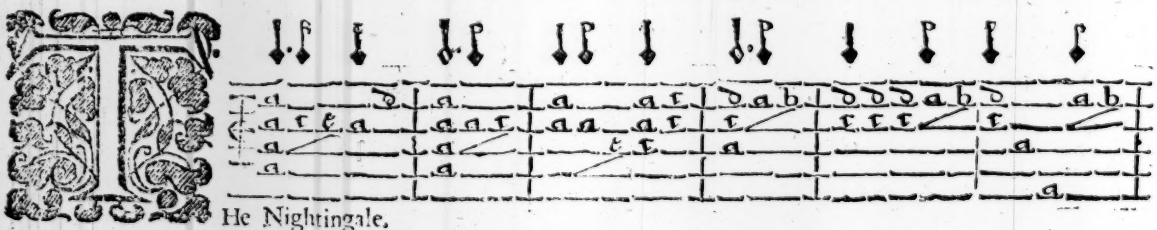
38



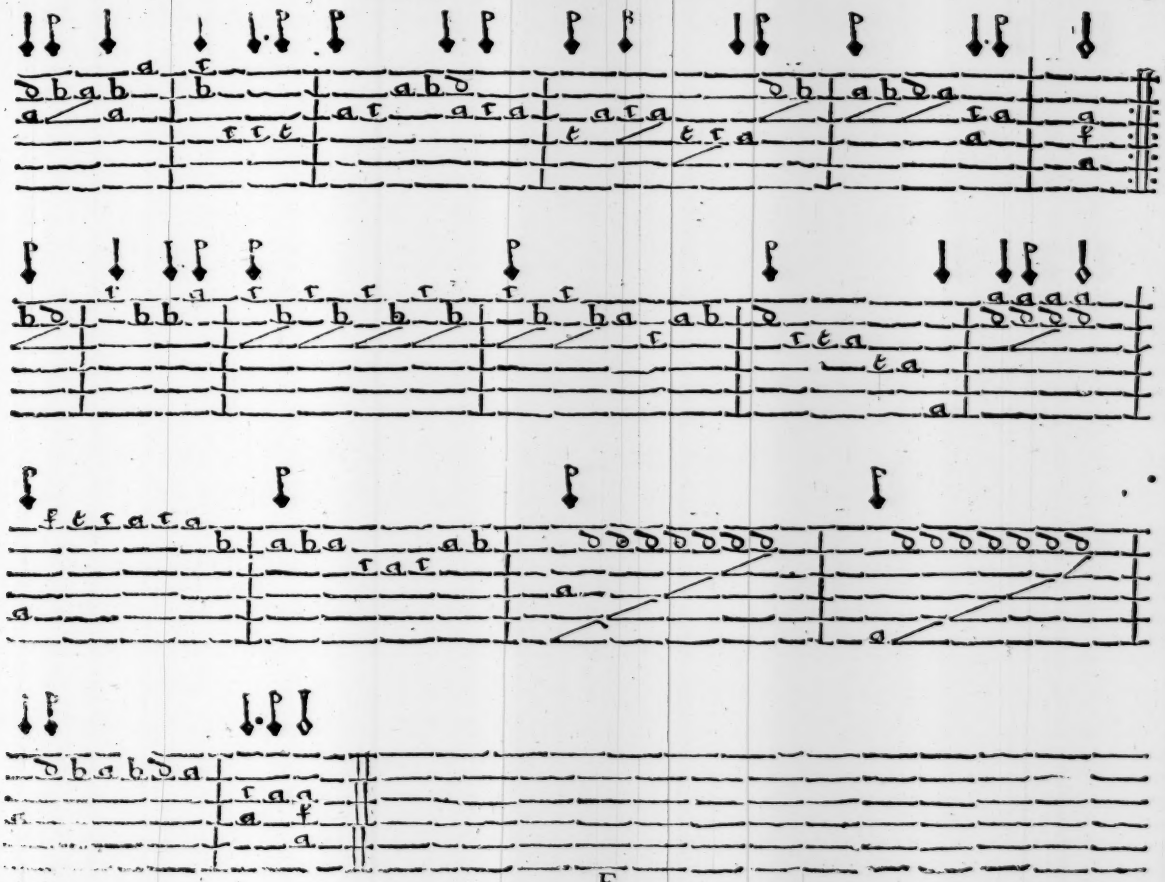
Cottish Hornpipe.



39



He Nightingale.



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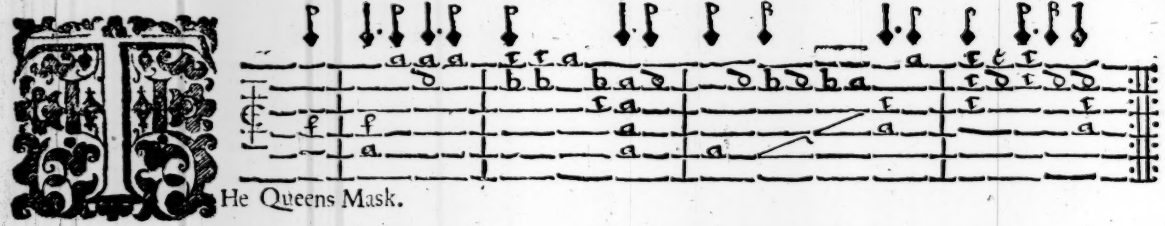
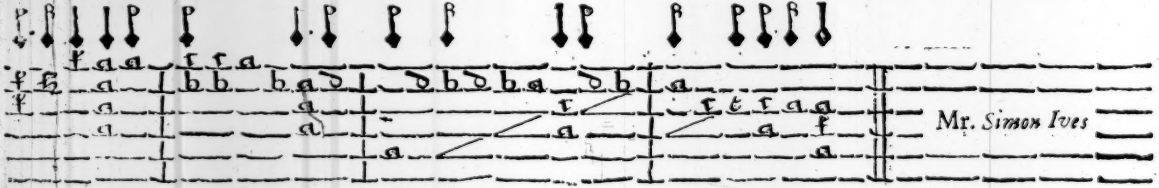
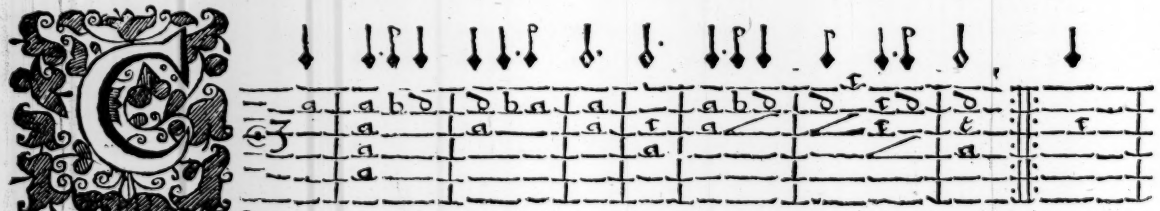


The Queens Mask.



Mr. *Simon Ives*

41



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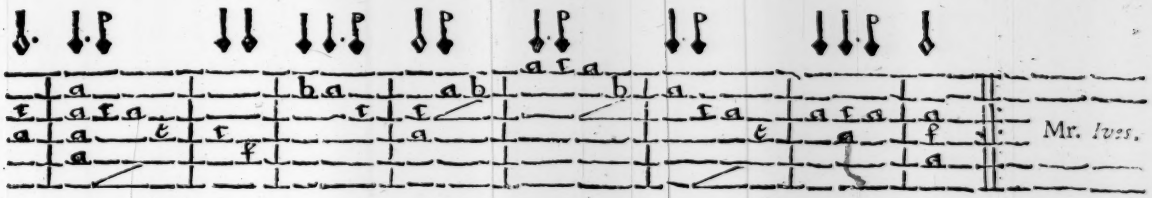

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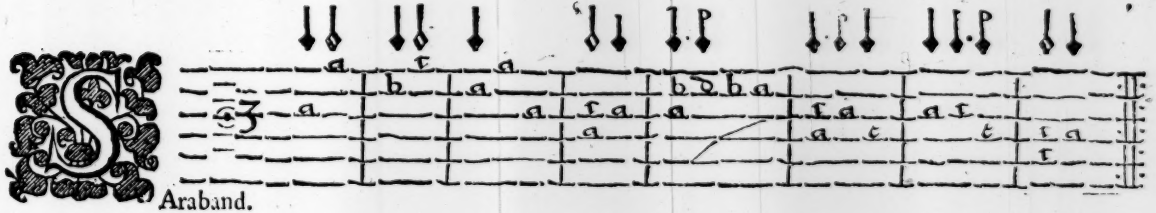

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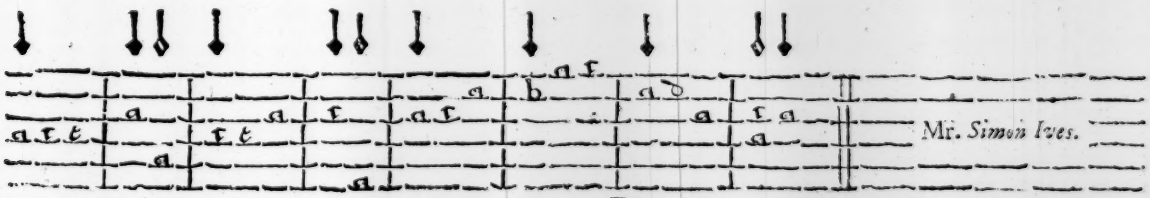

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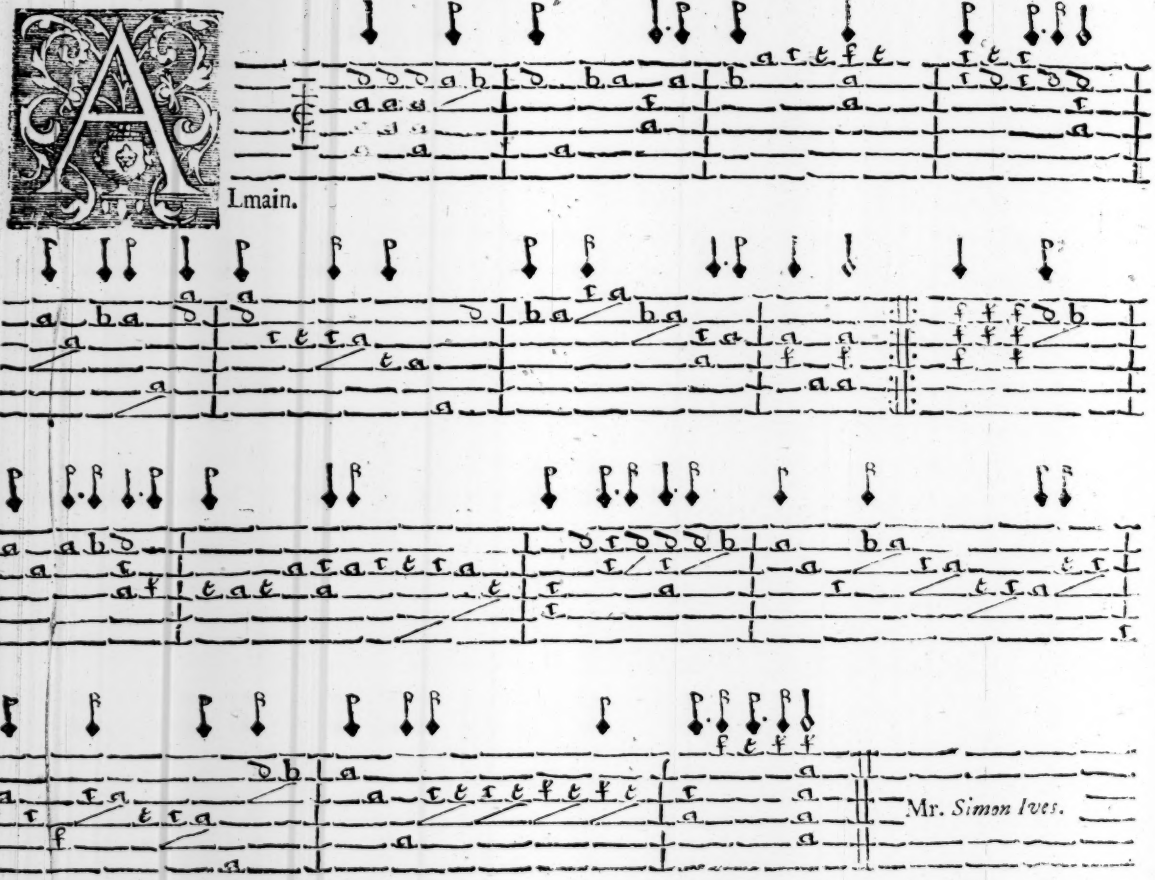
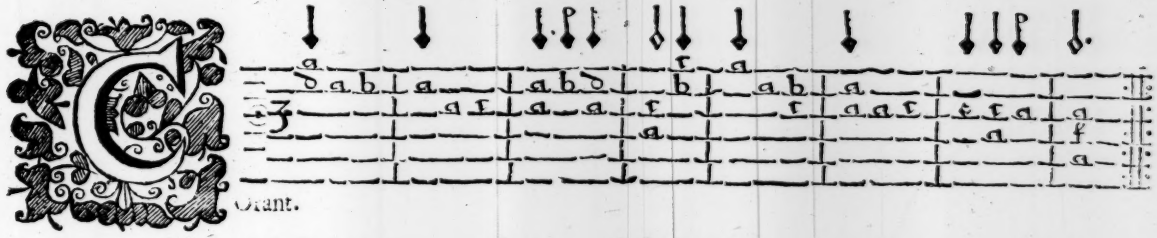


A Lmain.

Mr. *Simon Ives.*

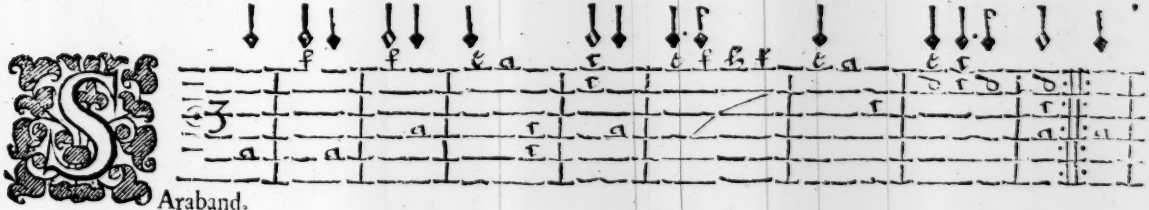
44



Grant.

Mr. *Simon Ives.*

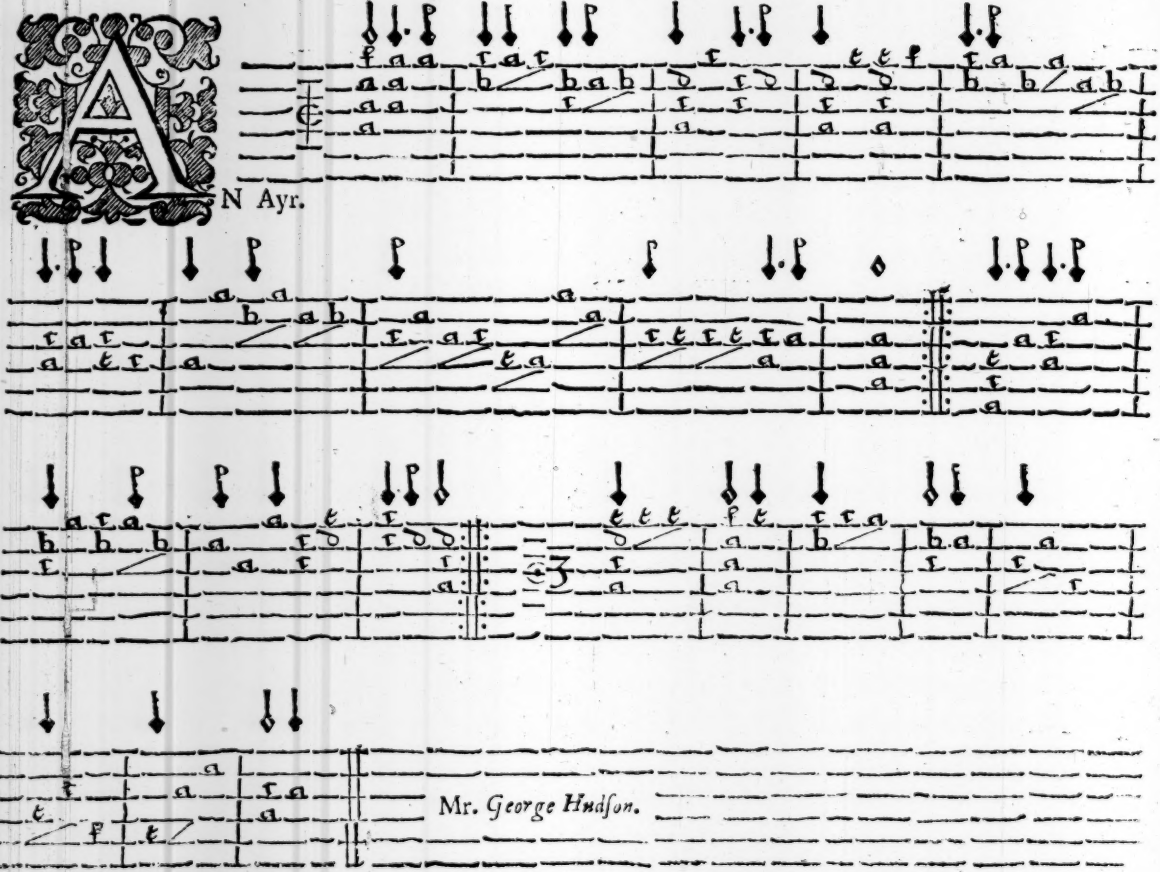
45



Araband.

Mr. *Simon Ives.*

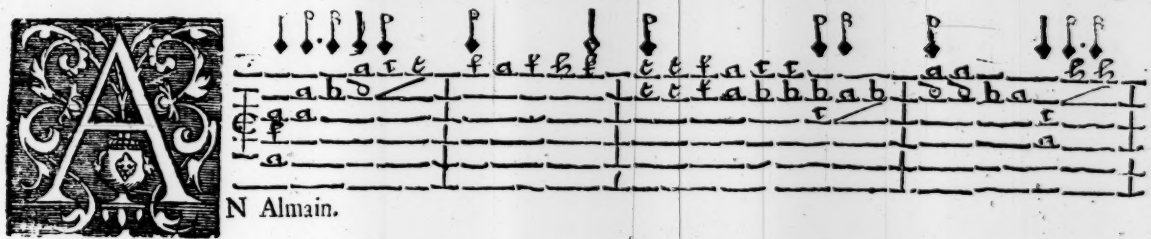
46



AN Ayr.

Mr. *George Hudson.*

47



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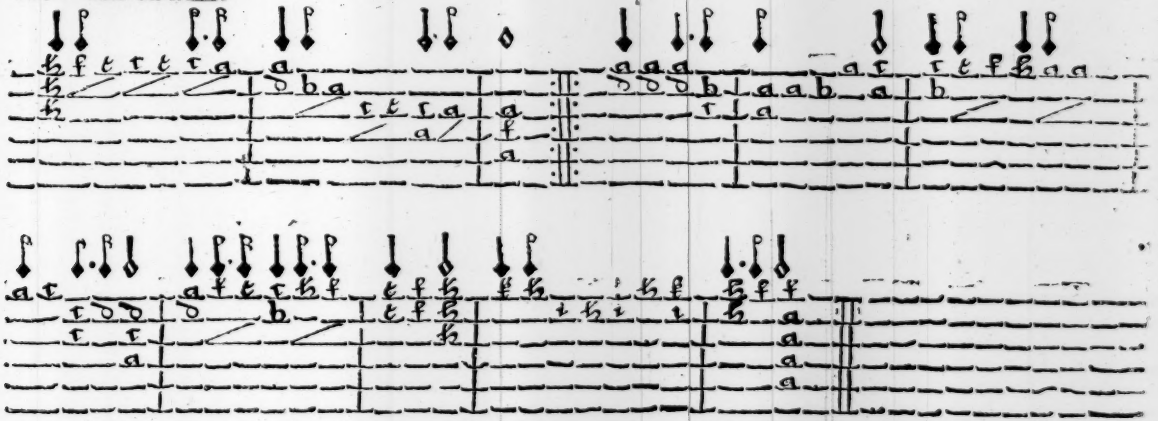
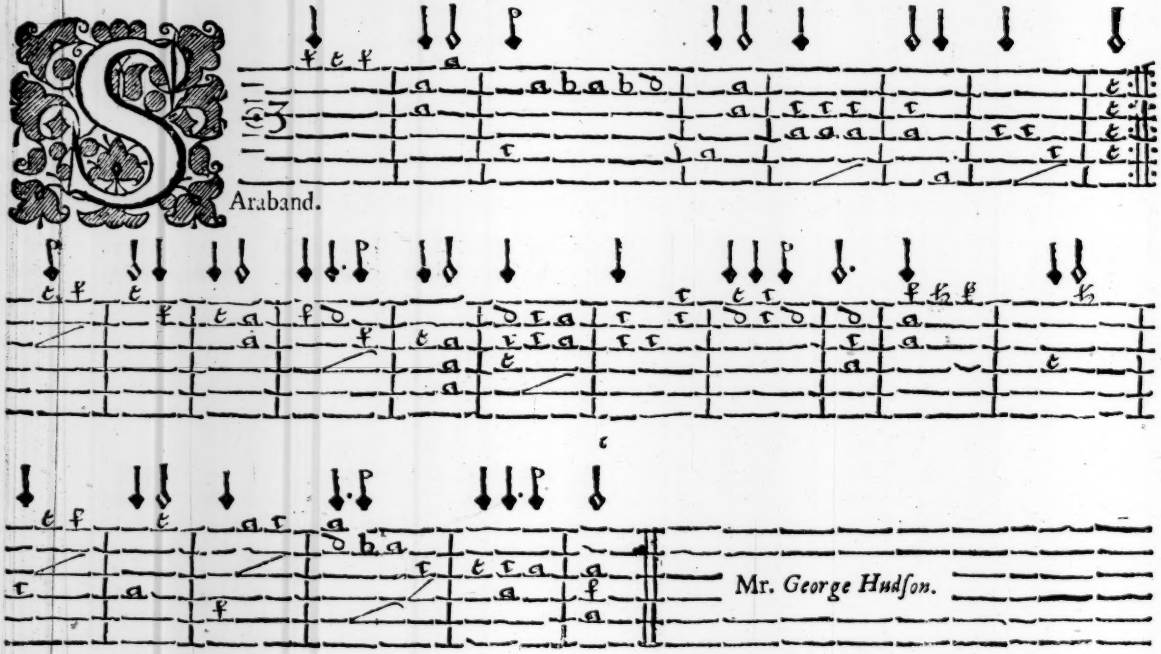


Mr. *George Hudson.*

48

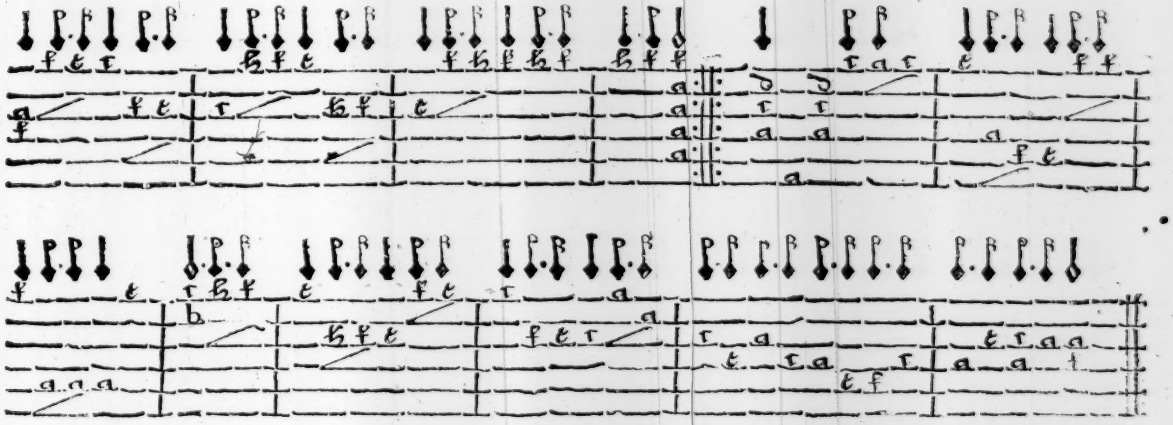


Araband.

Mr. *George Hudson.*

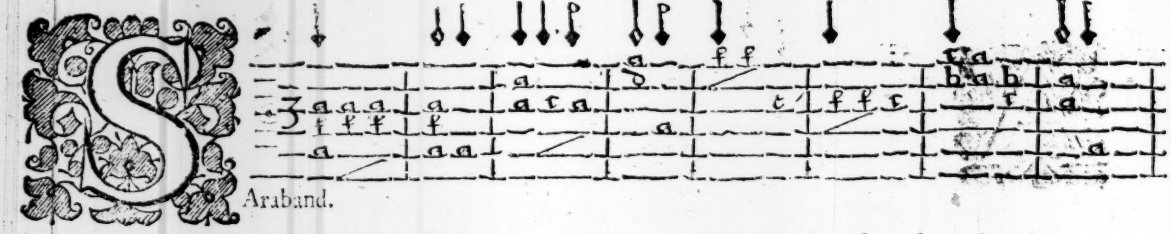
49

N Almain.



Mr. *George Hudson.*

50



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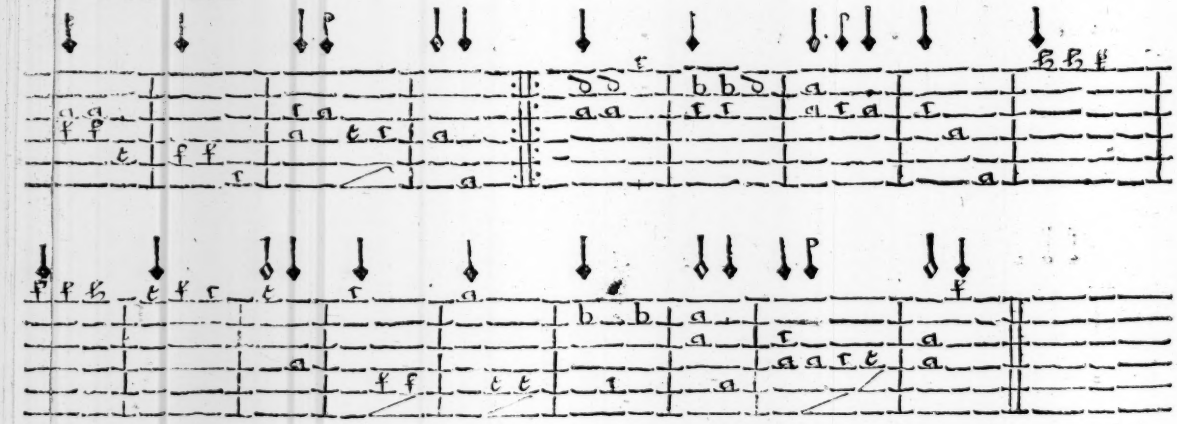
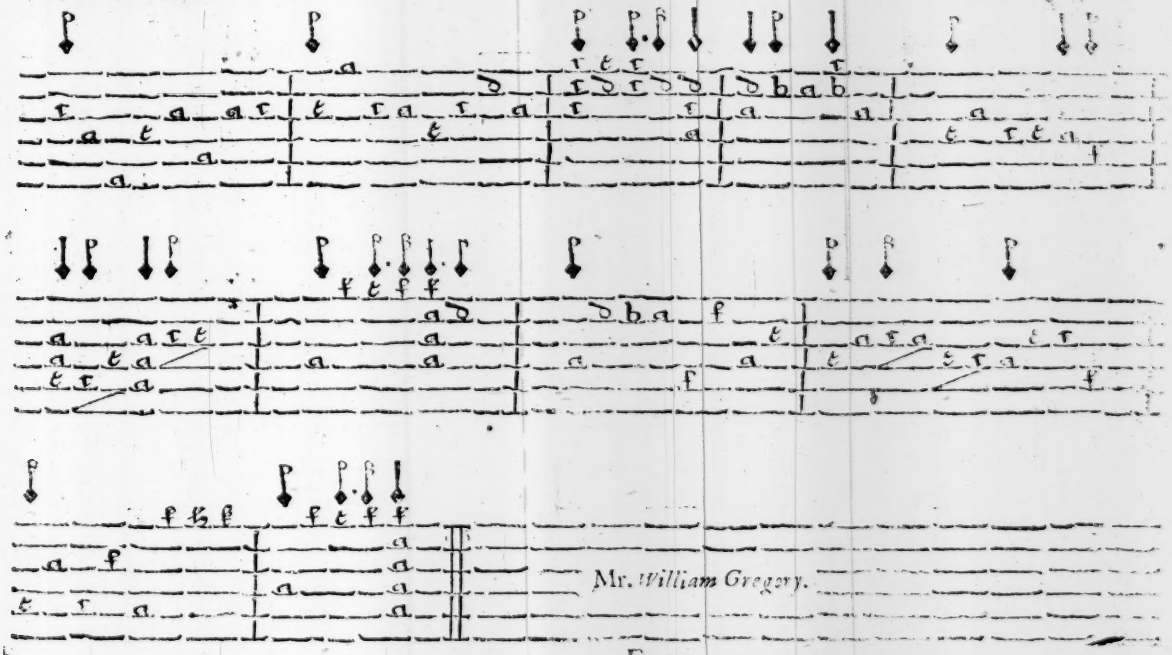


Mr. *George Hudson.*

51

N Ayr.



Mr. *William Gregory.*

52

Corant.

Mr. *W. Gregory.*

53

Araband.

Mr. *Wil. Gregory.*

54

Lmain.

Mr. *John Este.*

55

Araband.

Mr. *John Esto*

56

N Ayr.

Mr. *Simon Ives.*

57

Orant.

Mr. *Simon Ives*

58

Araband.

Mr. *Simon Ives.*

59

Jig.

Mr. *Simon Ives.*

60

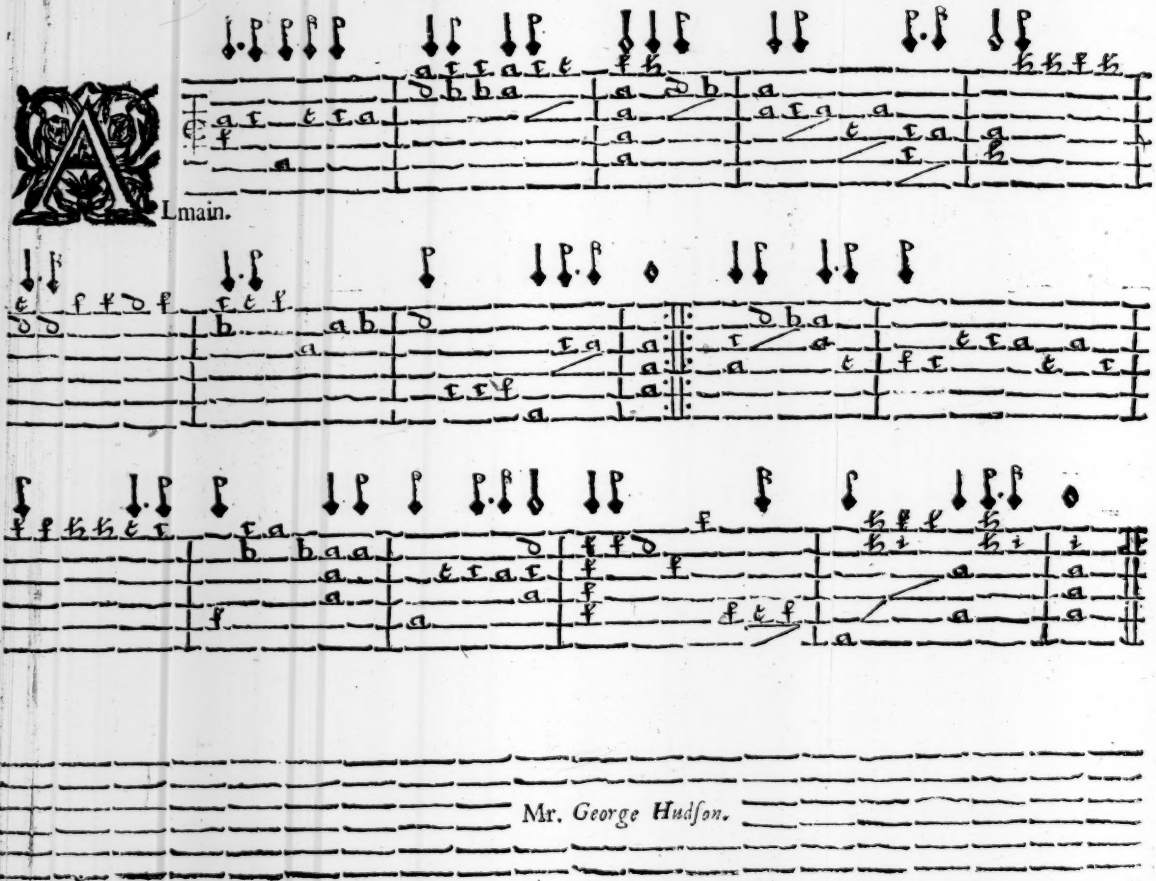
N Ayr.

Mr. *George Hudson.*

61

Araband.

Mr. *George Hudson.*


62
ALmain.
Mr. George Hudson.

63

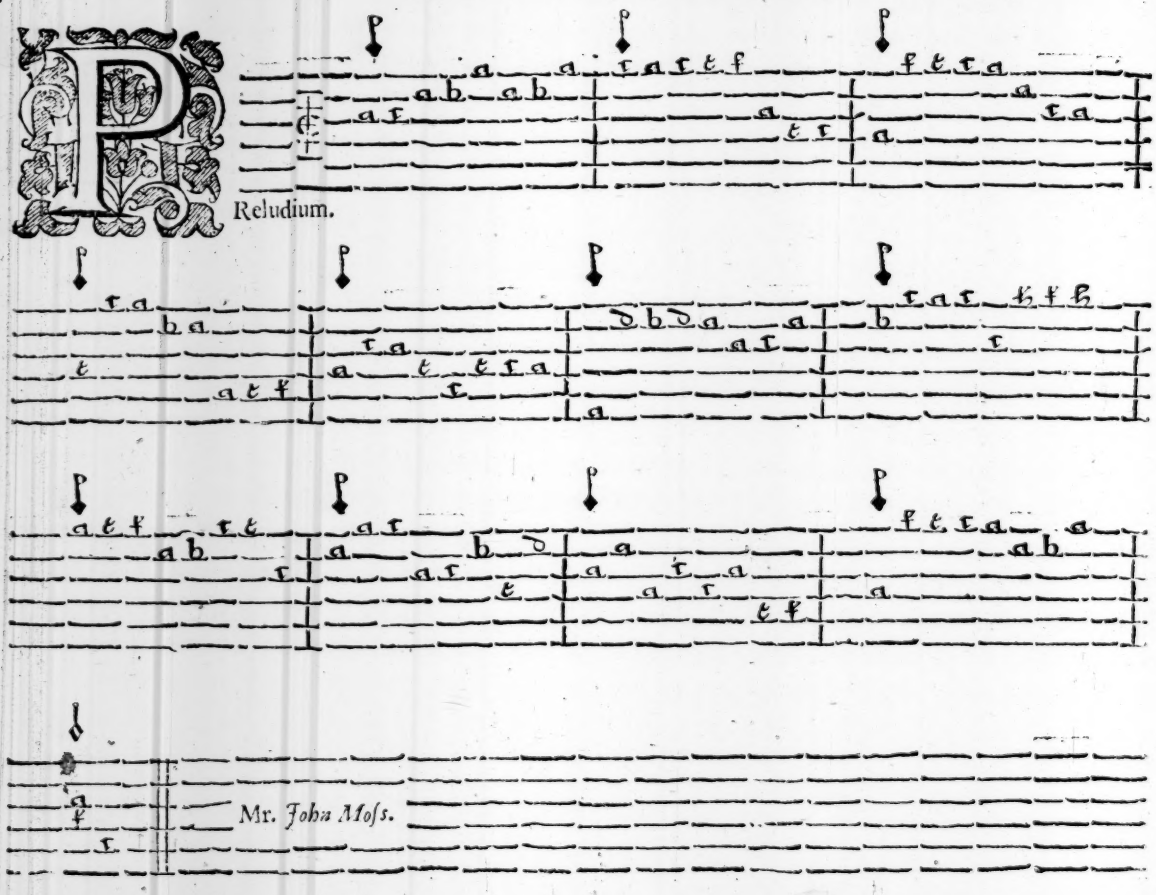
Araband.

64

Jig.

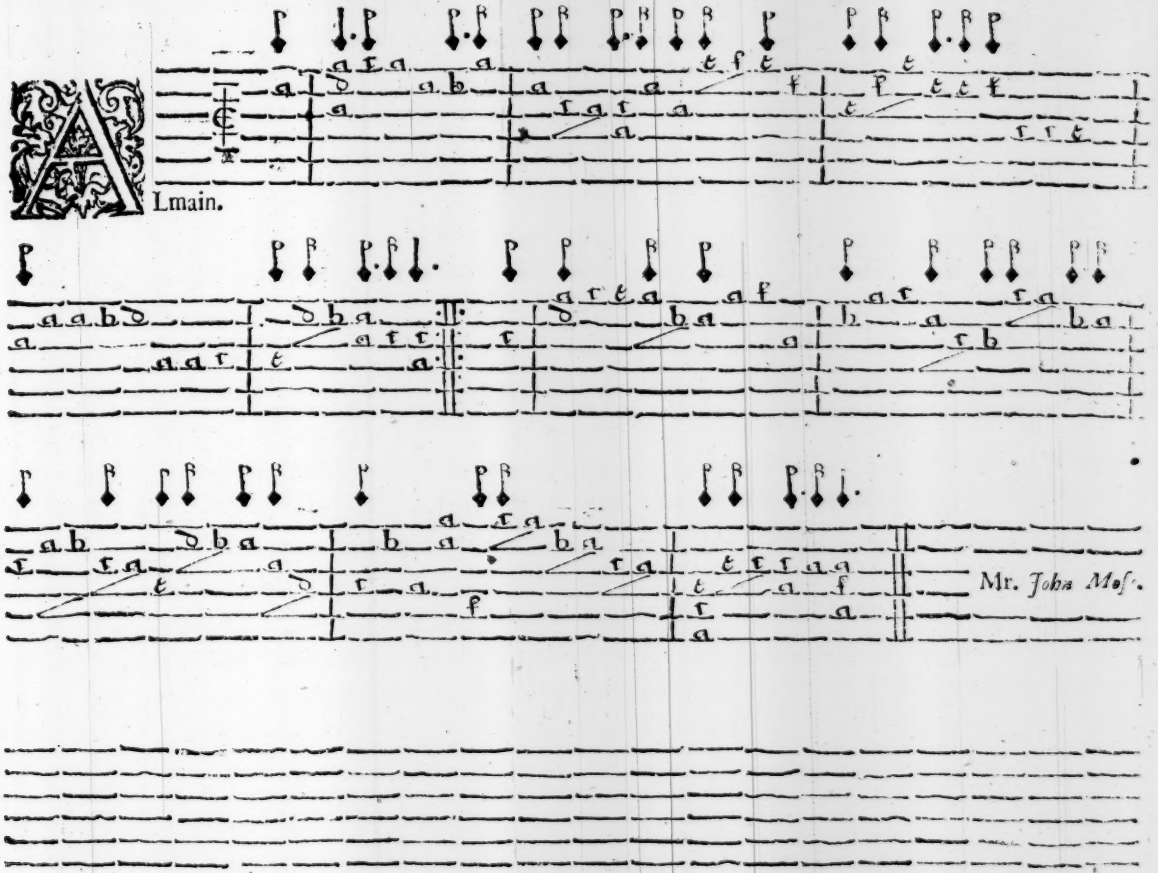
65

Reludium.



Mr. *John Moss.*

66

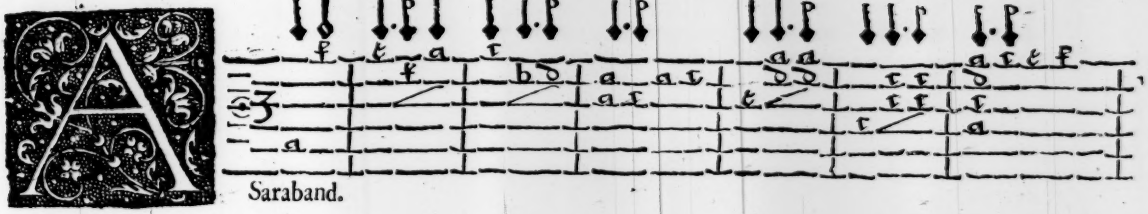


67

Corant.

Mr. *John Moss.*

68



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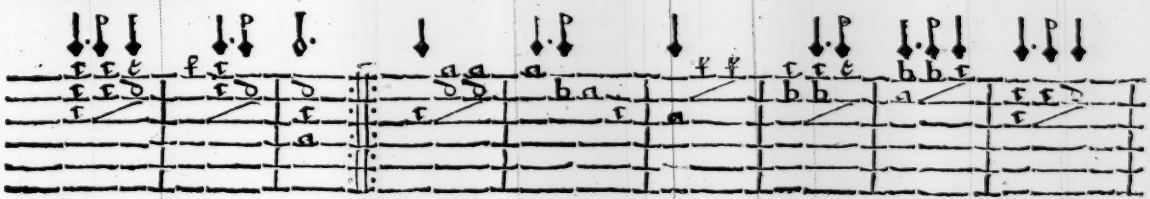
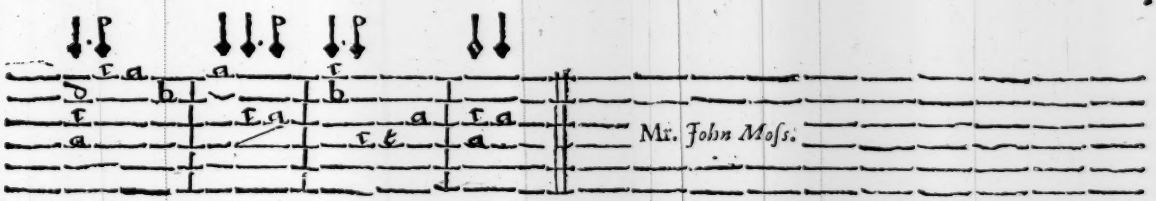




Mr. *John Moſs.*

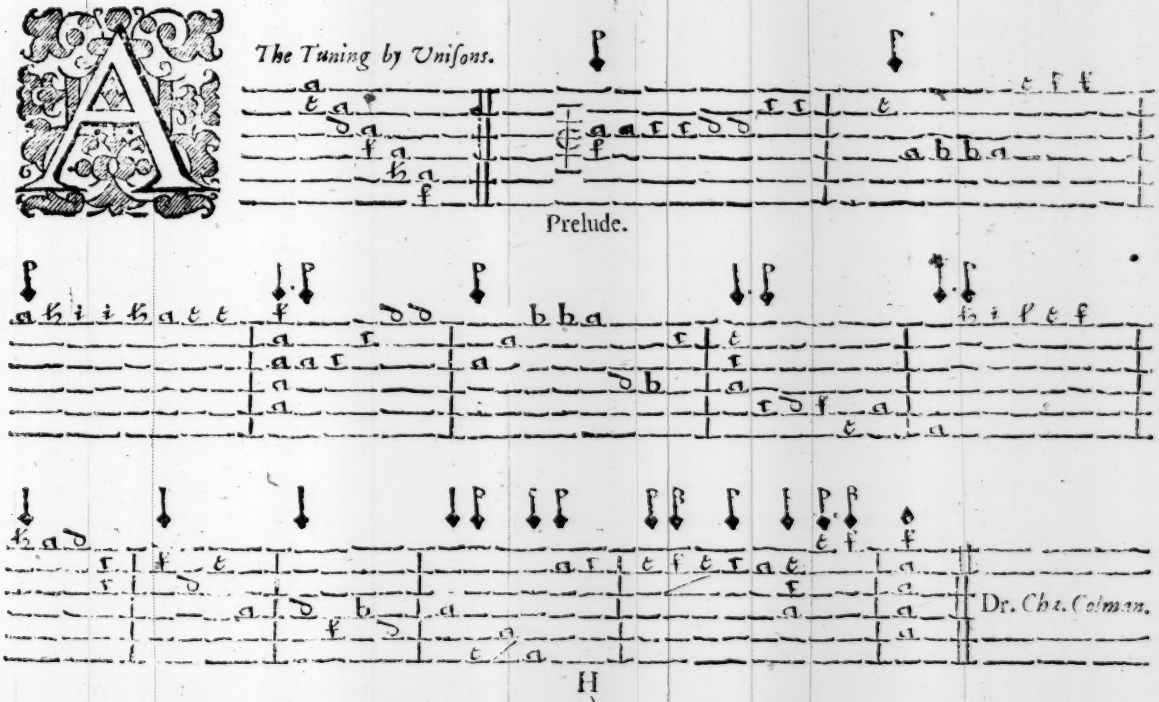
69

Jig.

Mr. *John Moss.*

The Second PART.

The Tuning Harp-way flat.



71

Yr.

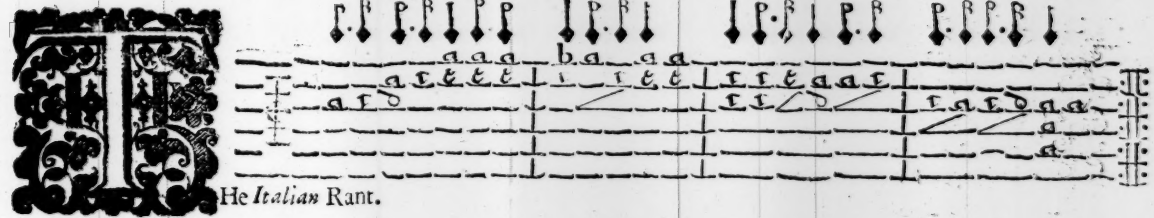
Dr. *Cha. Colman.*

72

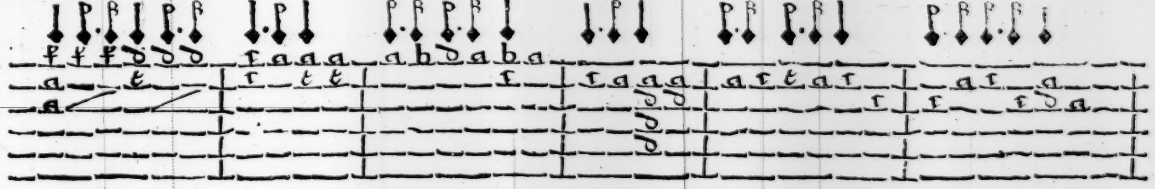
Araband.

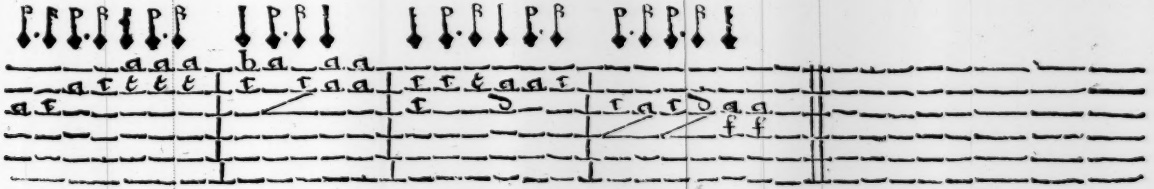
Dr. *Cha. Colman.*

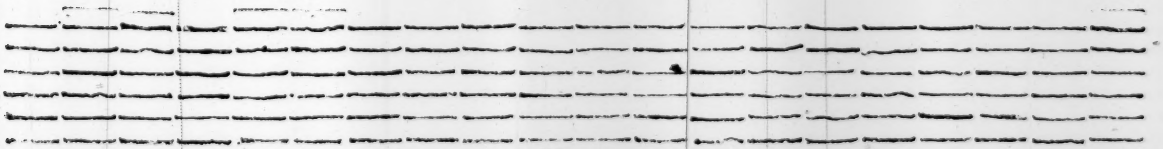
73



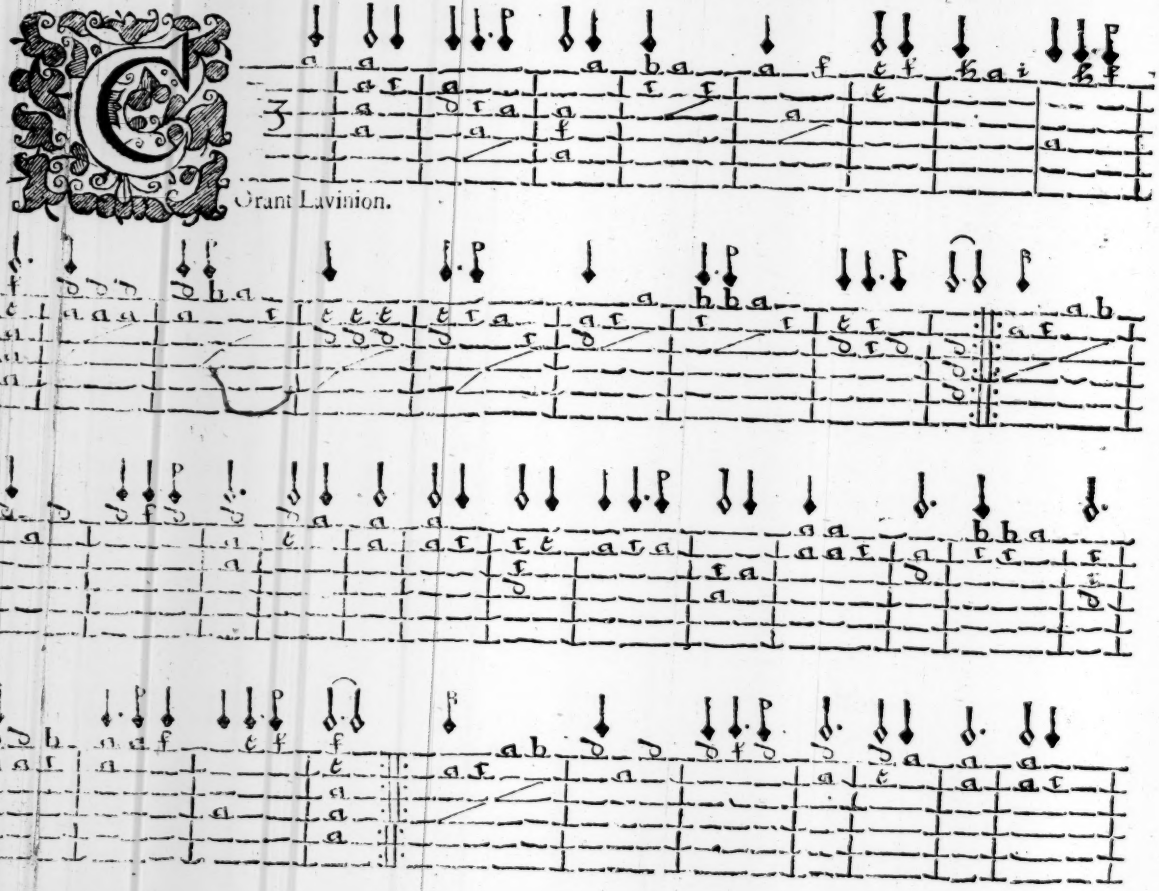
THe *Italian* Rant.



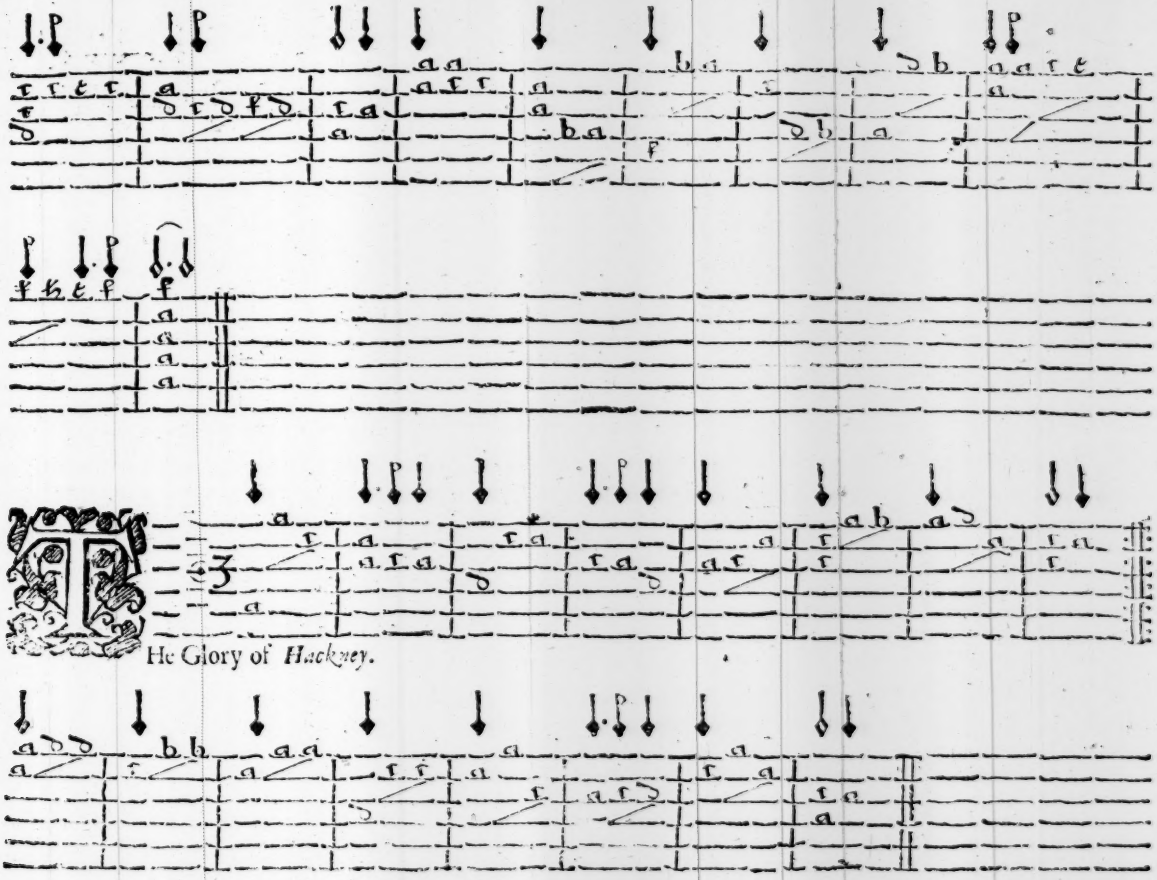




74



Grant Lavinion.



75

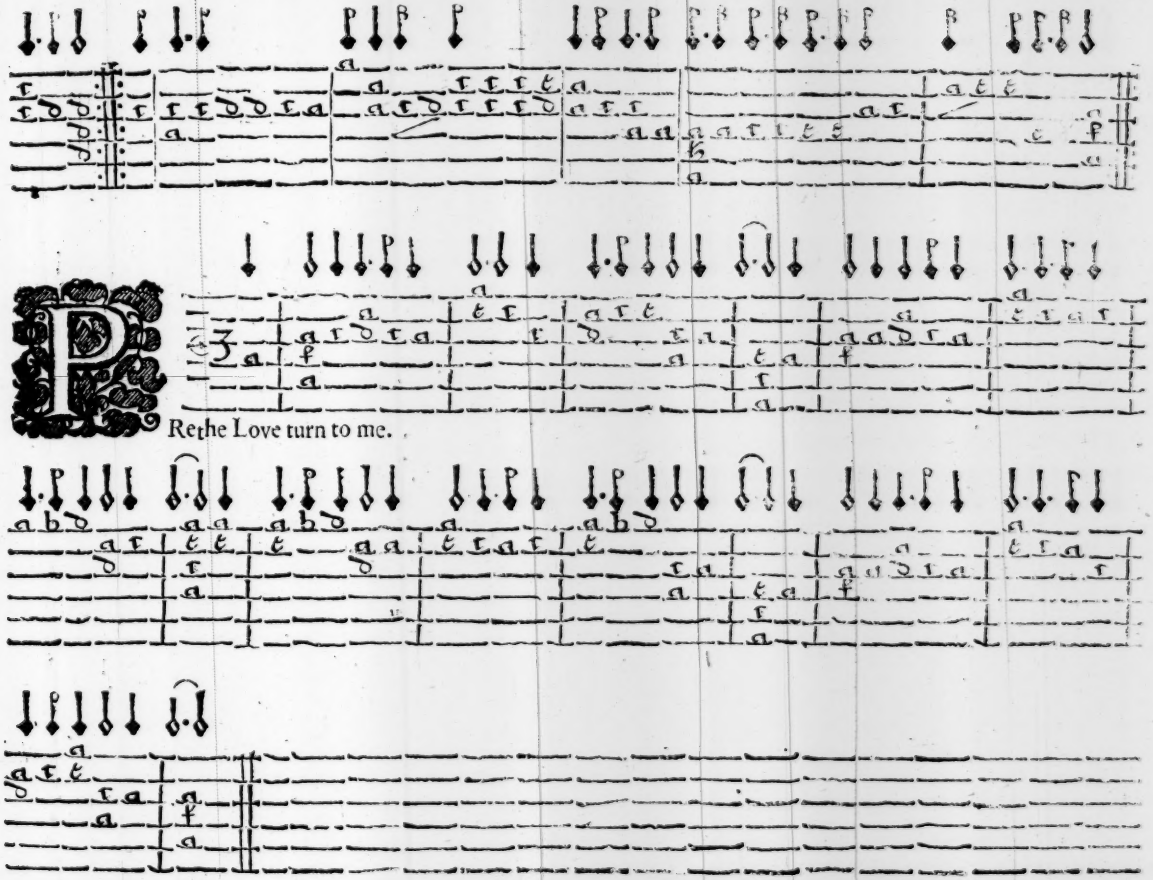
The Glory of *Hackney.*

76

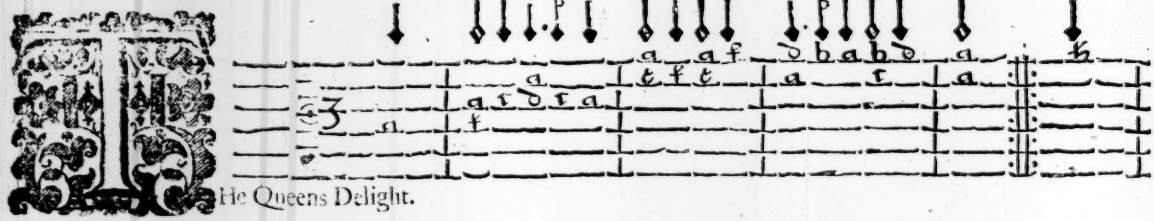
He Glory of the Welt.

77

Erard's Miſtreſs.

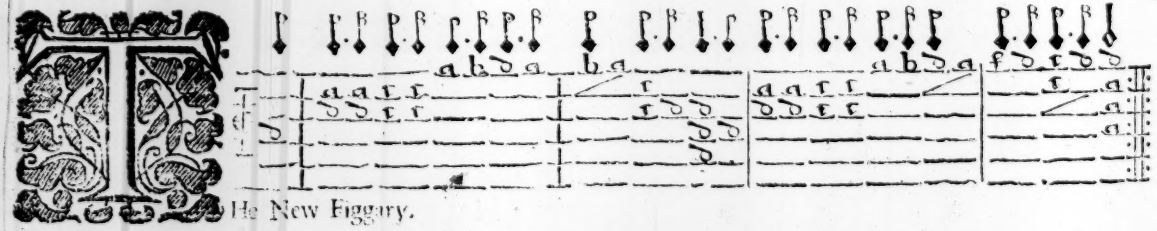

78
Re the Love turn to me.

79

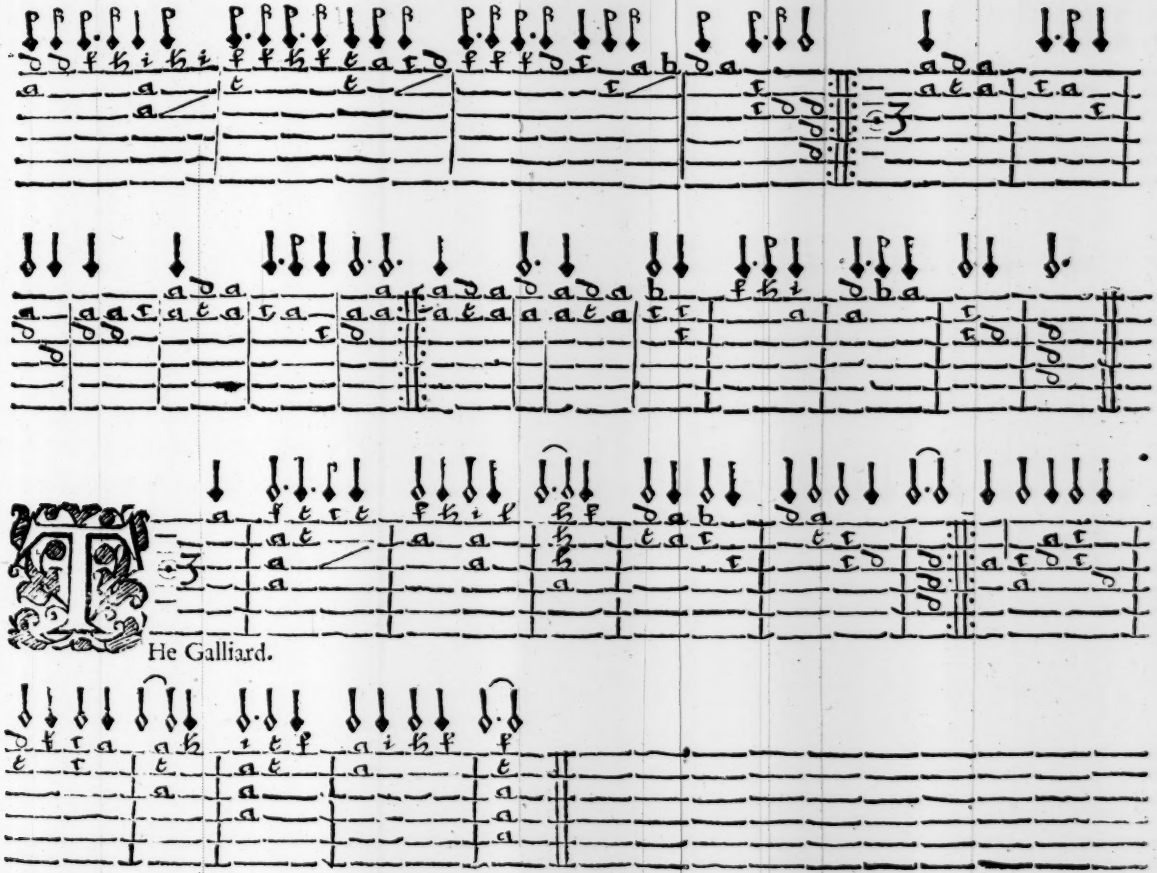


The Queens Delight.

80



The New Figgary.



81

He Galliard.

He Mirtle Grove.

83

Almain.

Mr. *William Young.*

84

Orant.

85

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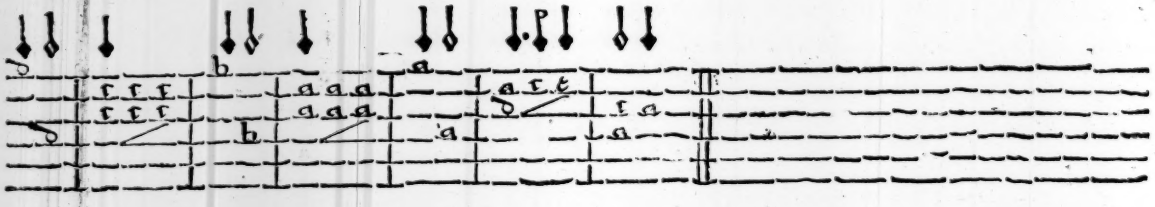

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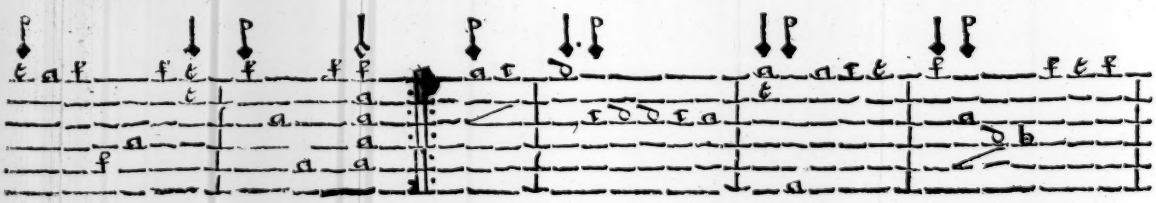


Mr. *Simon Ives.*

87

Araband.

88

YR.

Mr. *John Lilly.*

89

Araband.

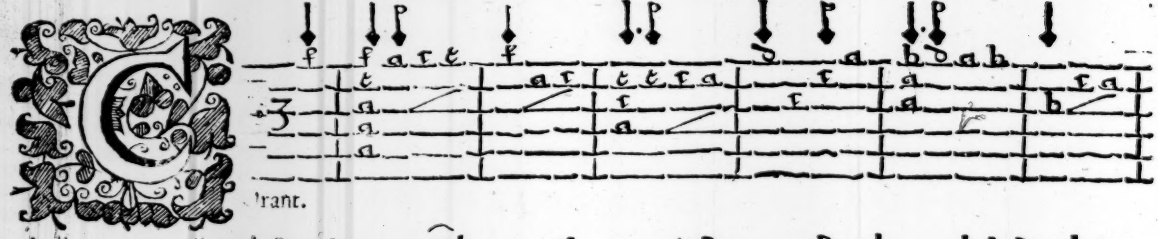
Mr. *John Lilly.*

90

Yr.

Mr. *George Hudſon.*

91



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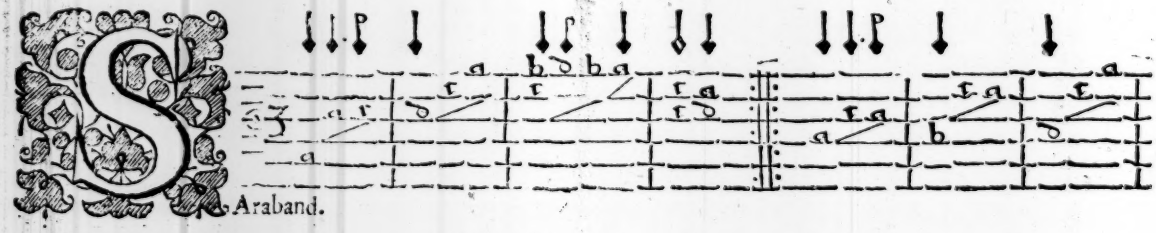

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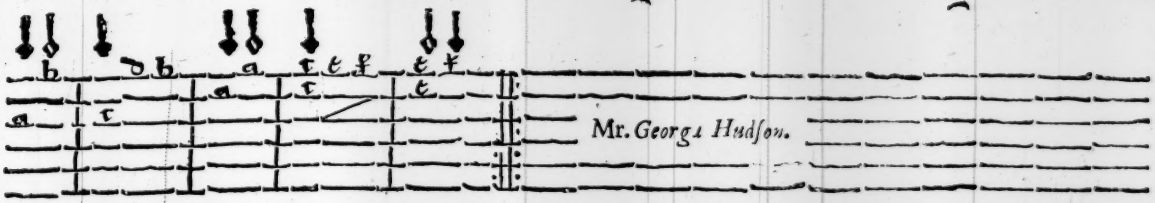

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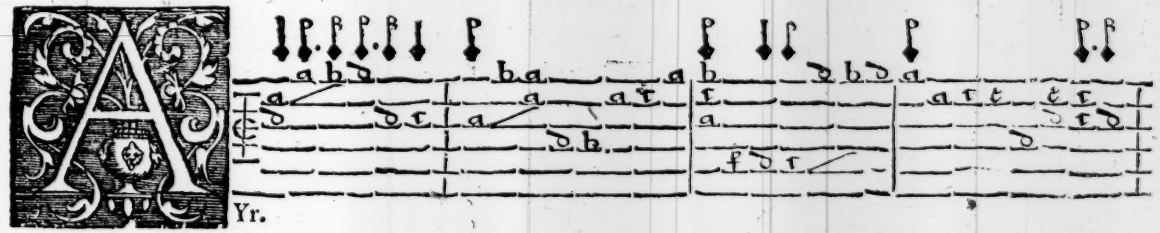
93



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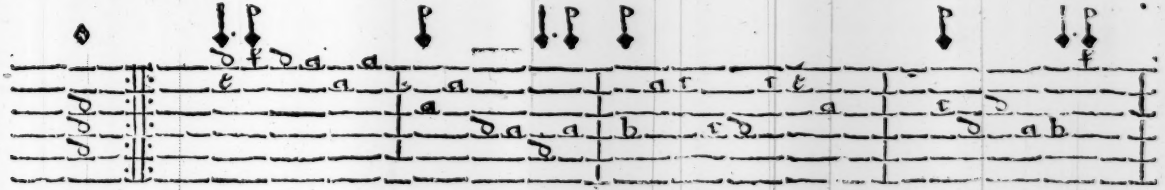
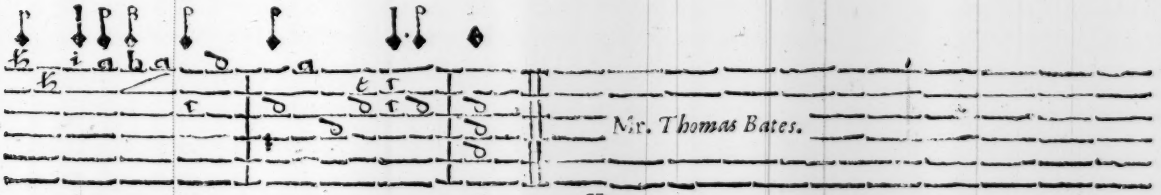




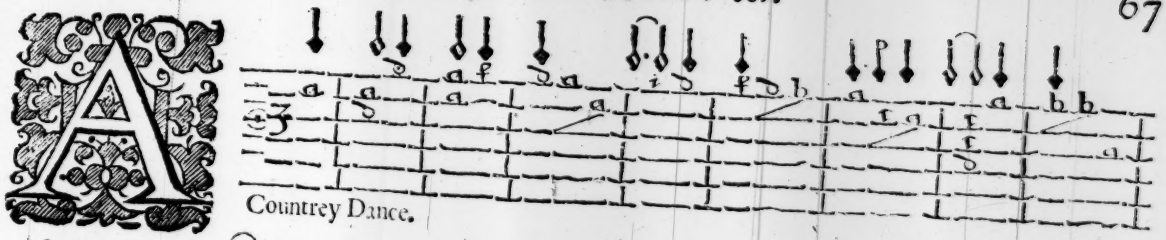
Mr. *Thomas Bates.*

94

Orant.

Mr. *Thomas Bates.*

95



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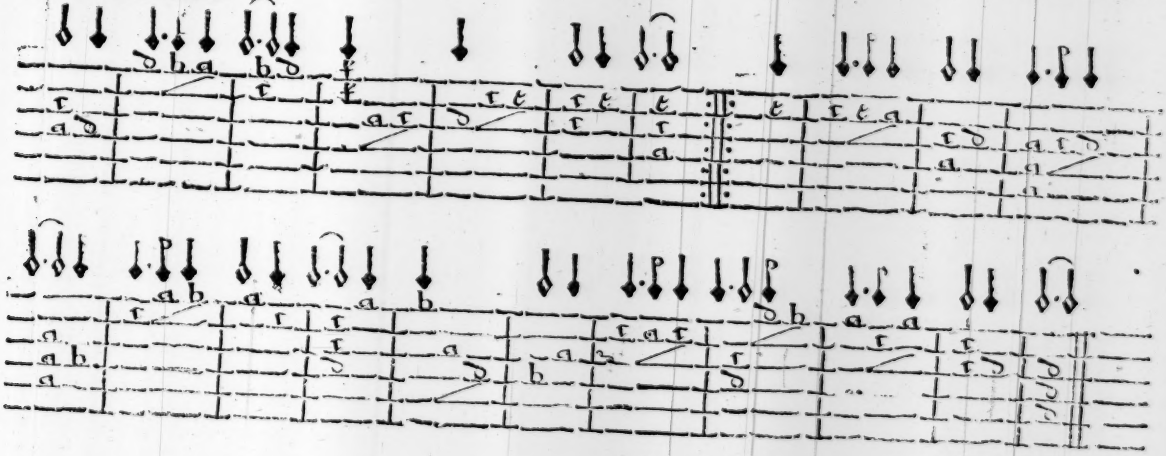


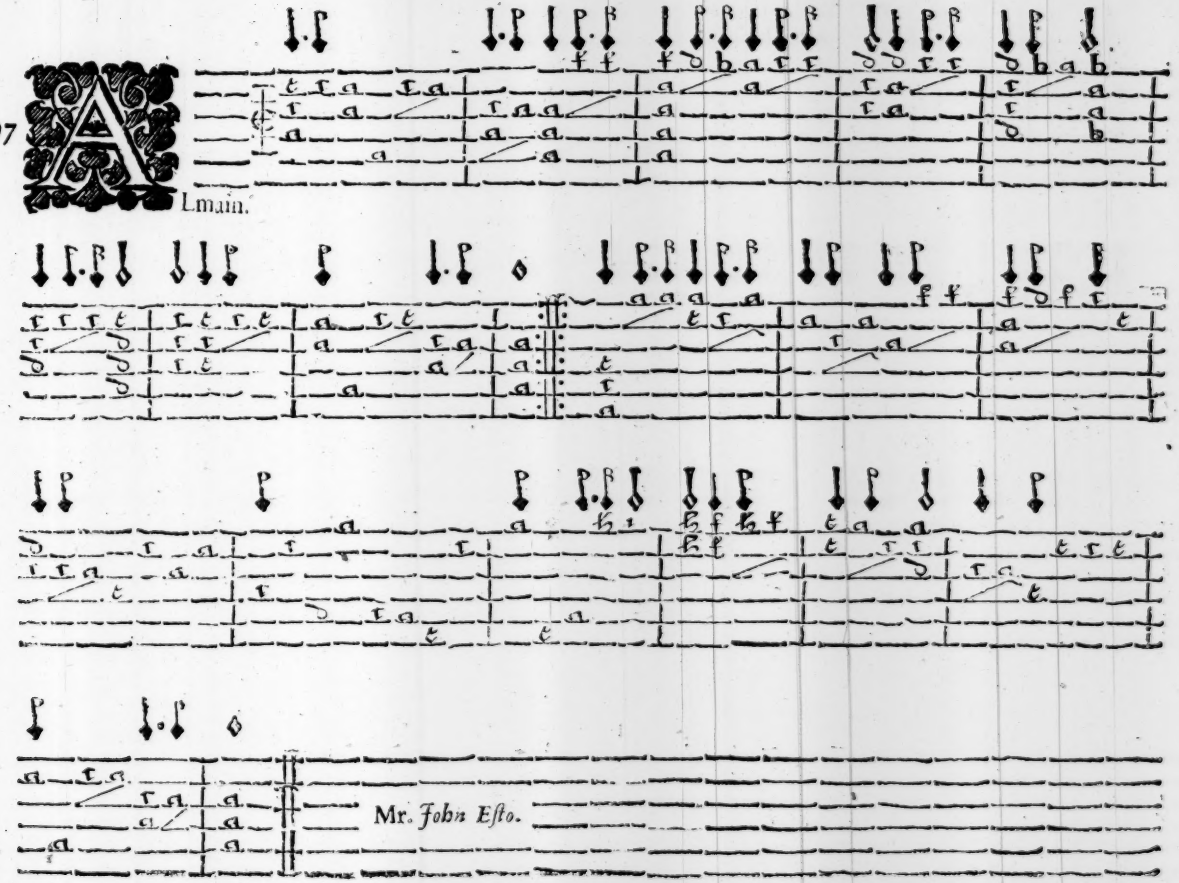
Mr. *Thomas Bates.*

96

Lmain.

Mr. *John Esto.*

97



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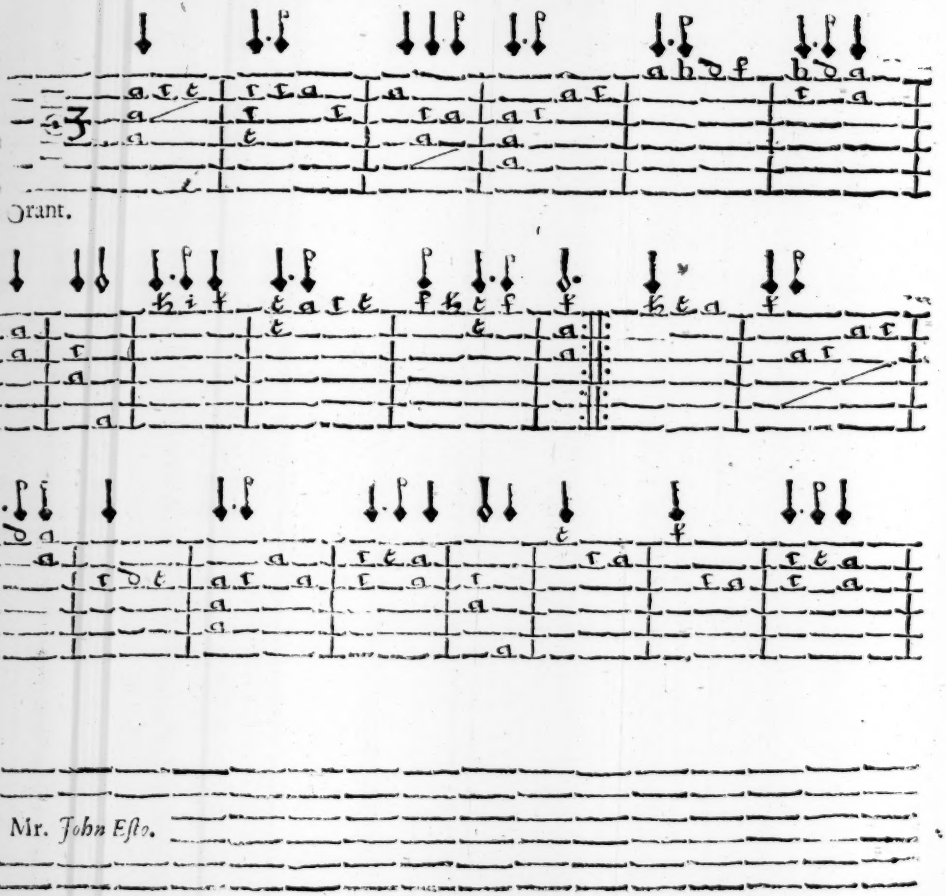

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Mr. *John Esto.*

99

Araband.

Mr. *John Esto.*

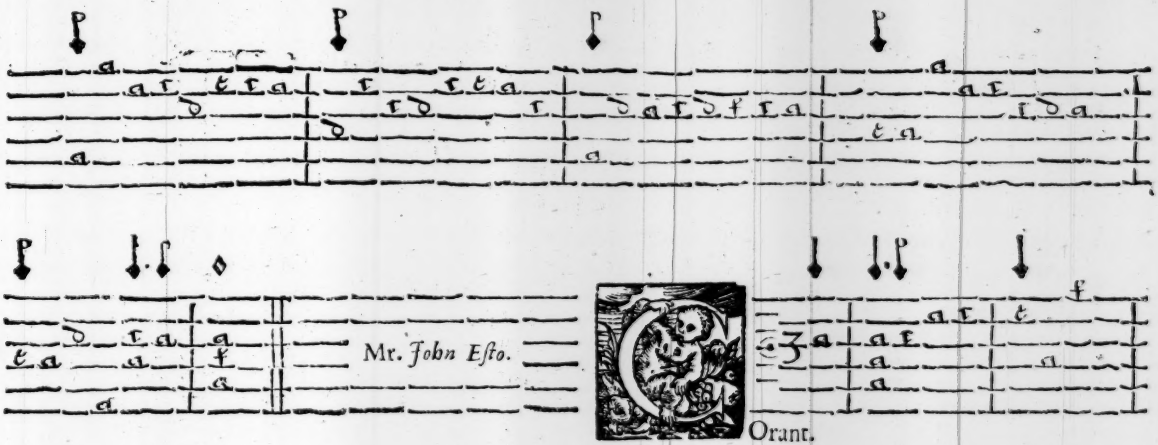
100

Jig.

Mr. *John Esto.*

101

N Ayr.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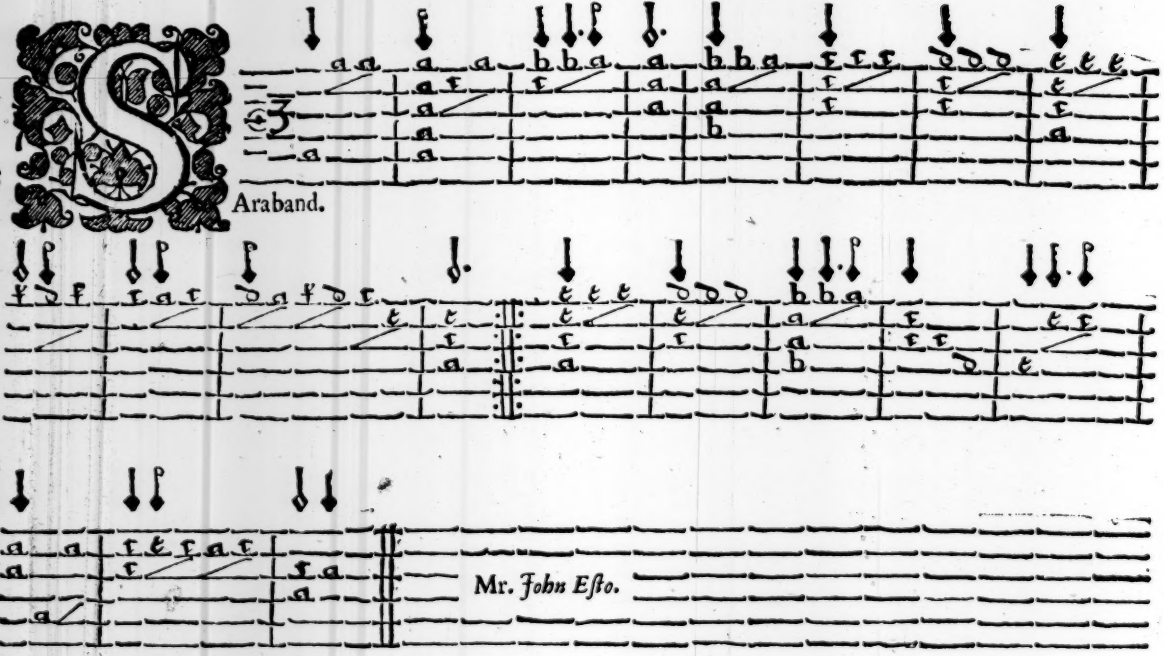
Orant.

103



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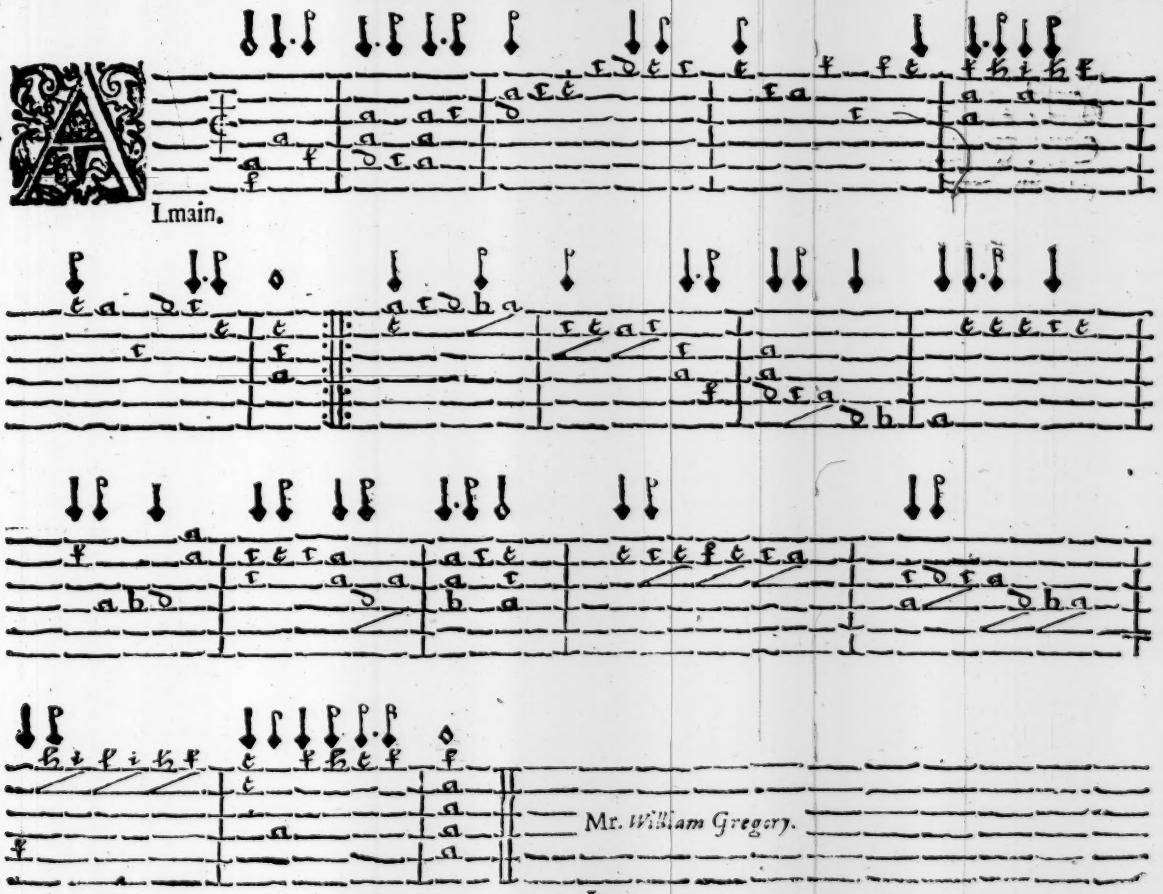
Mr. *John Esto.*

104



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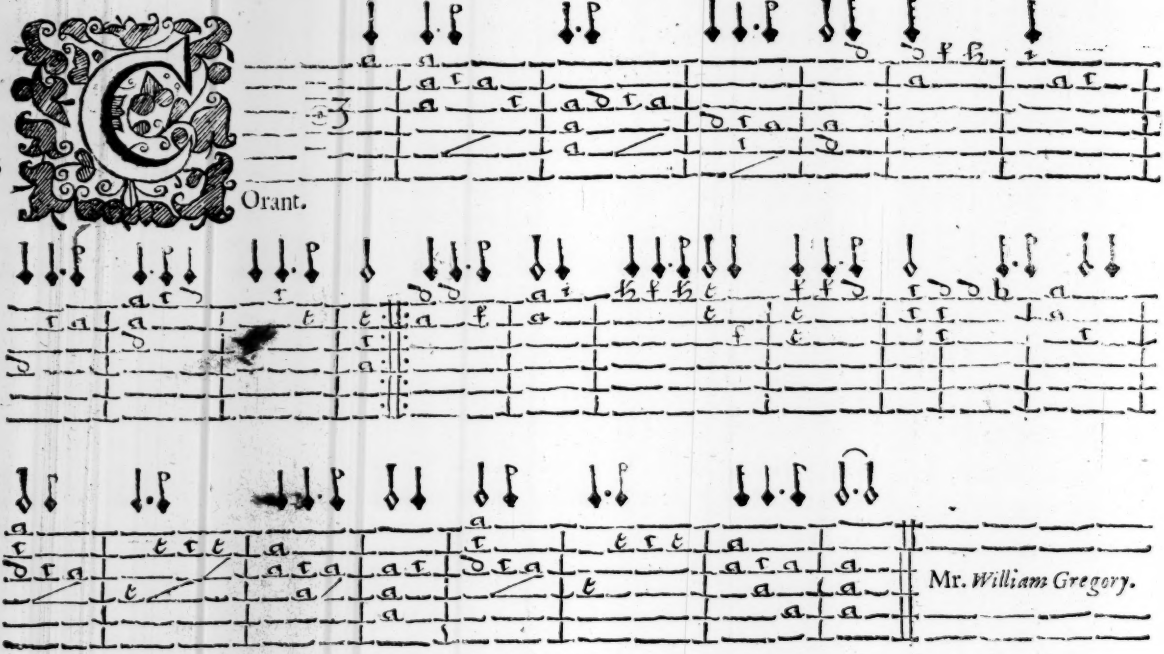
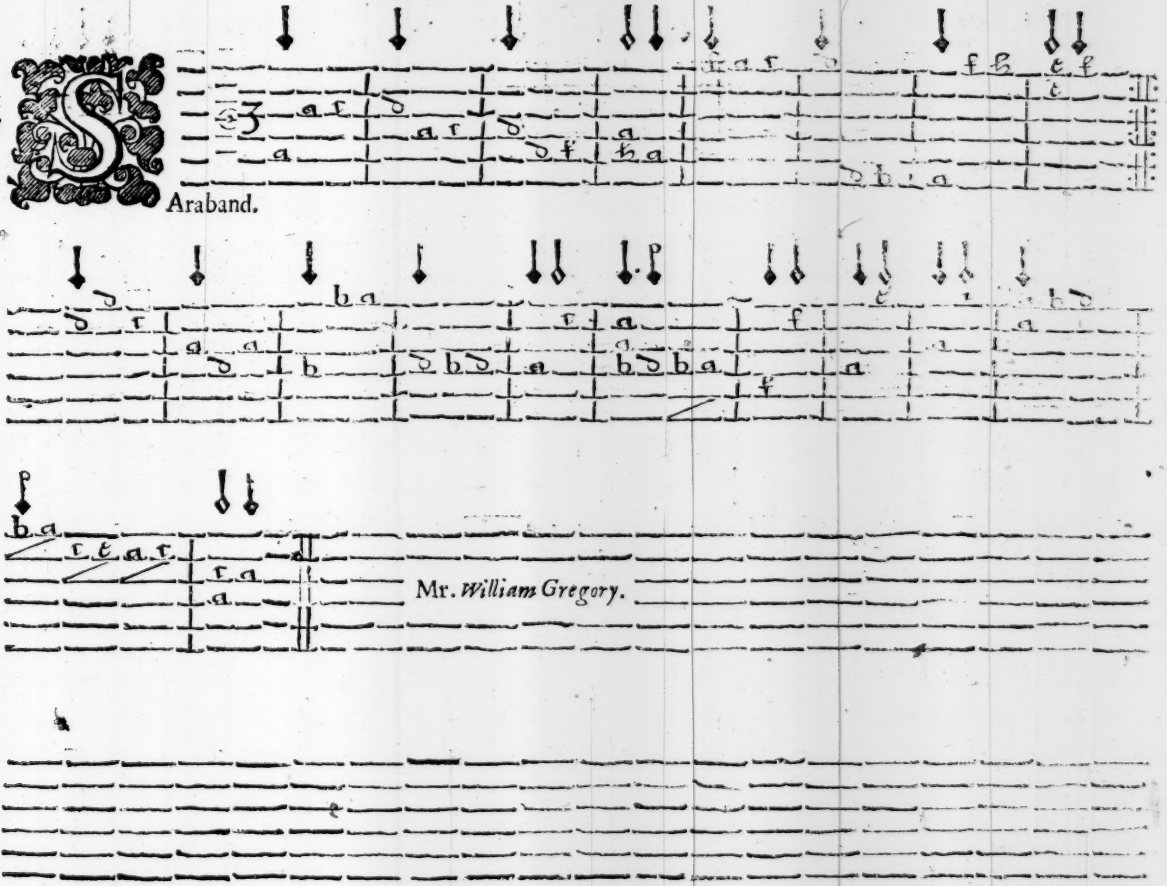


Mr. *William Gregory.*

107



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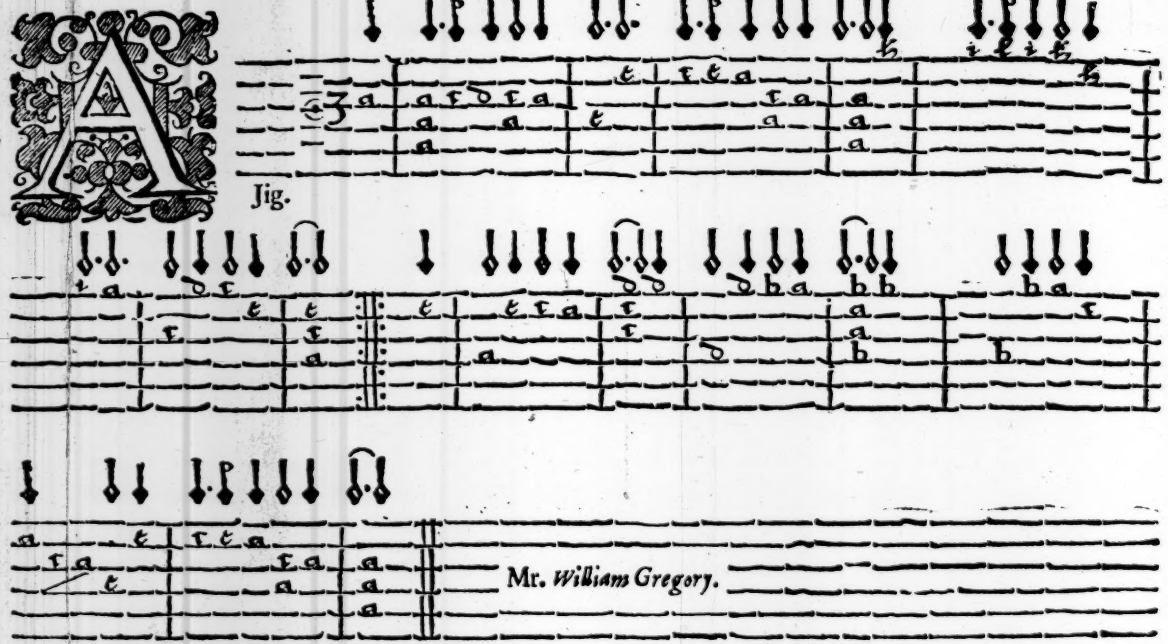
Mr. *William Gregory.*

107



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Lmain.

Mr. *John Withie.*

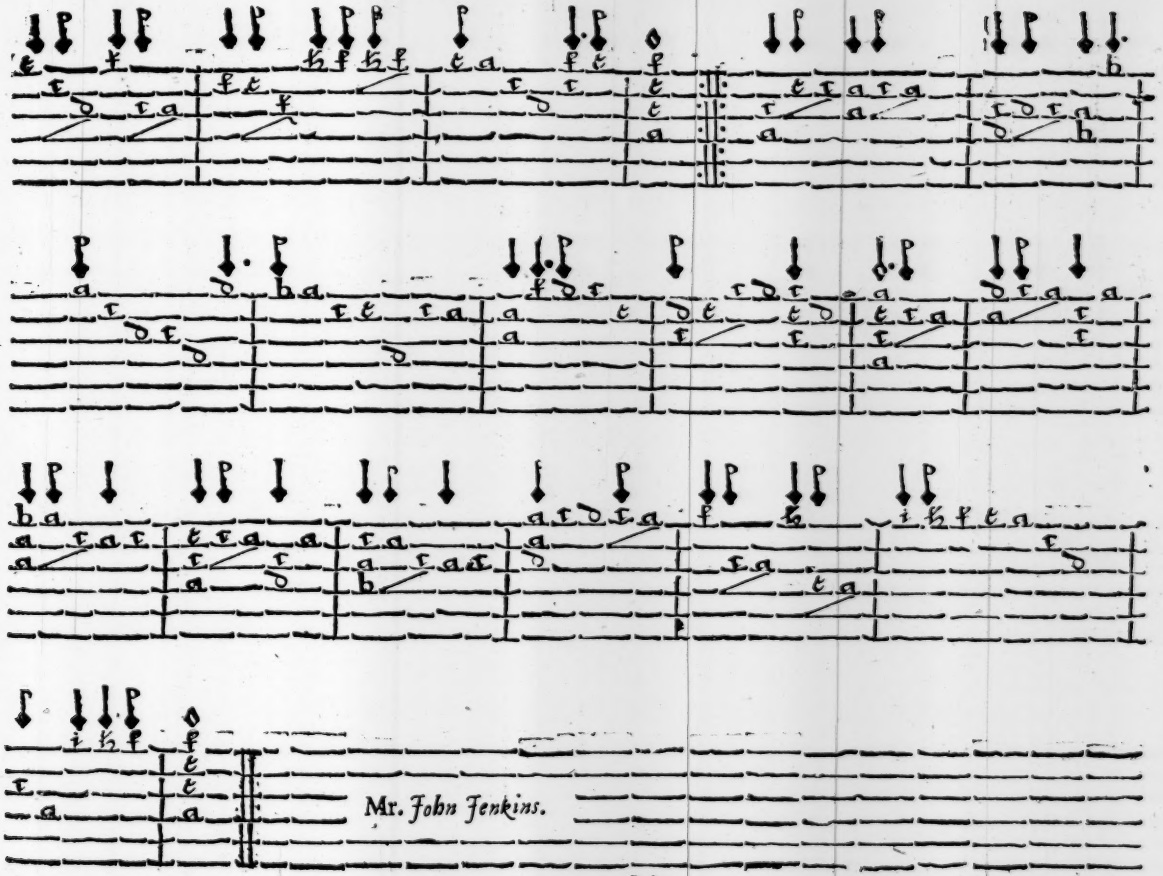
109

Araband.

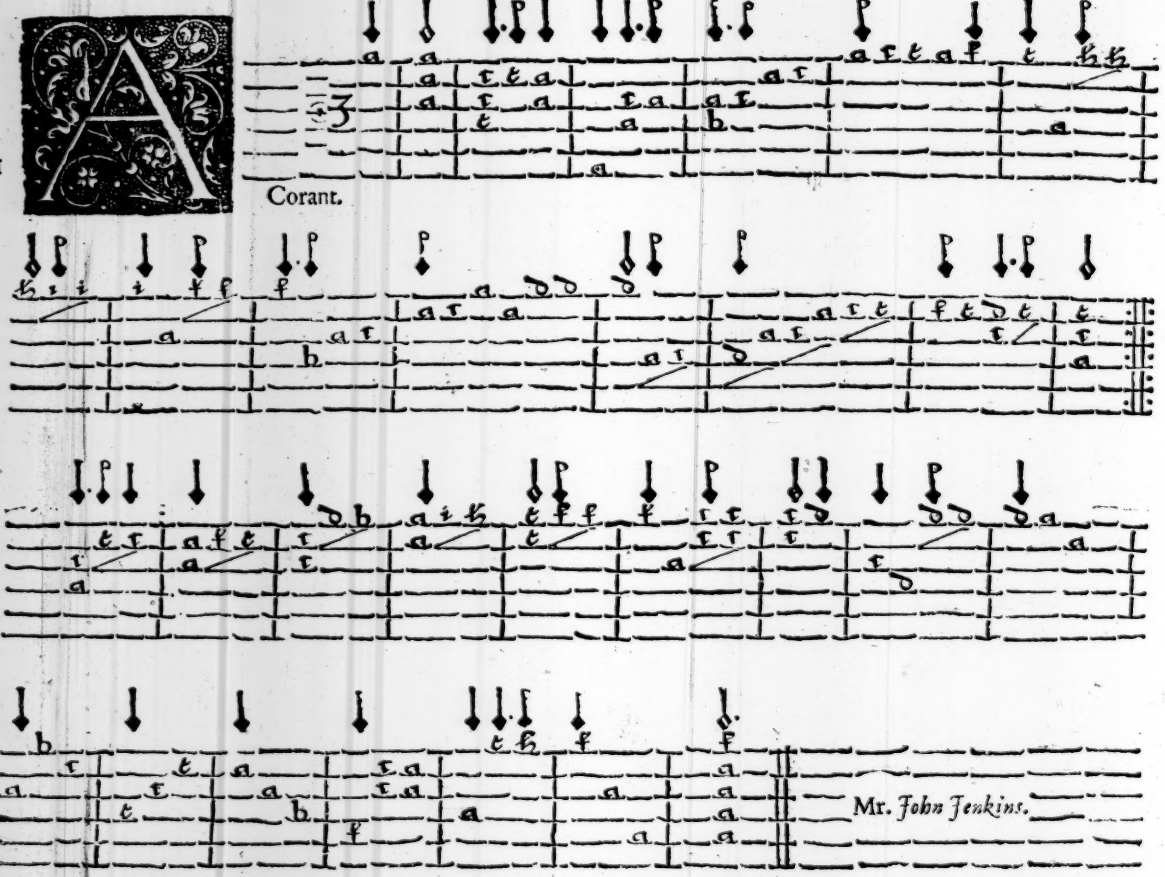
Mr. *John Withy.*

110

Lmain.


Mr. *John Jenkins.*

III



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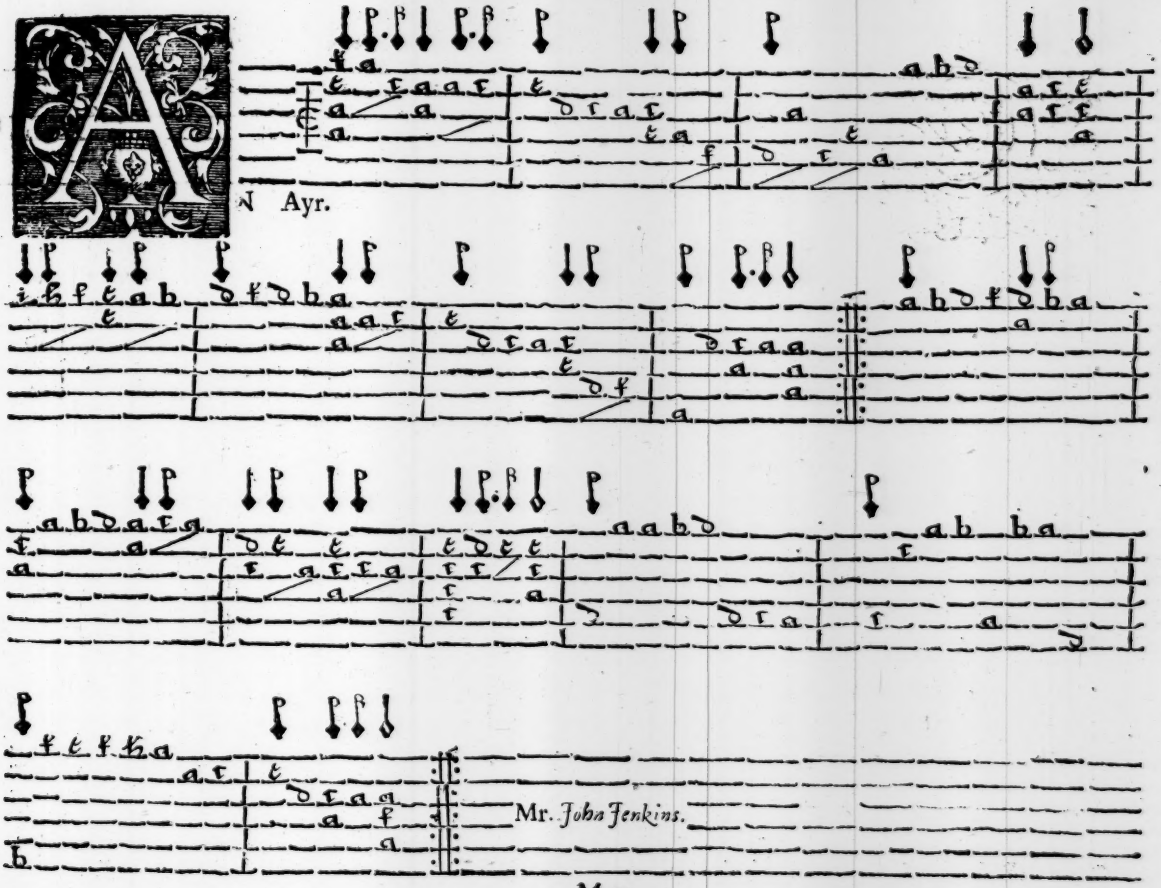

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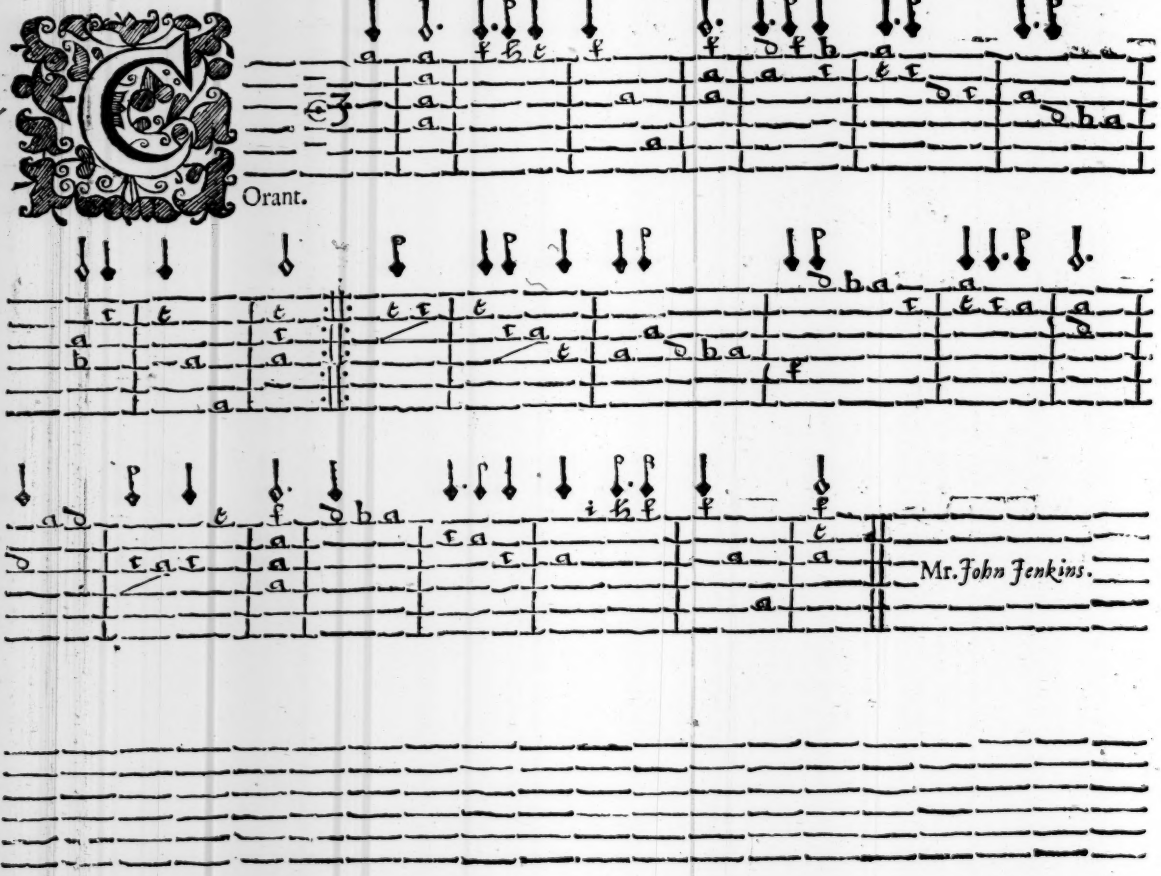

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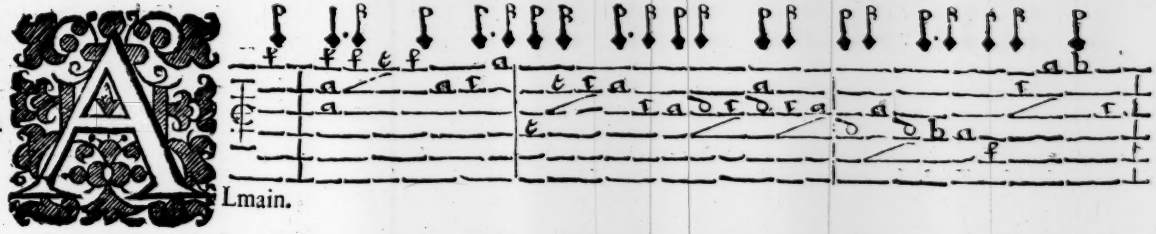

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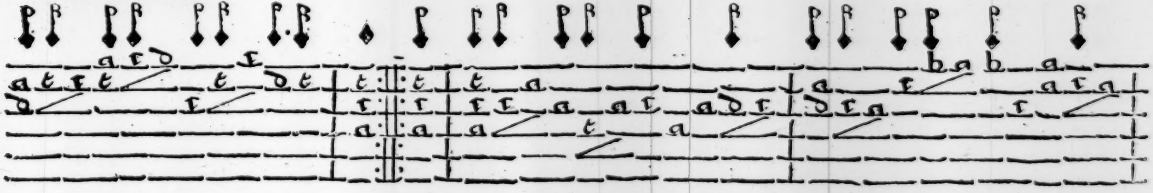
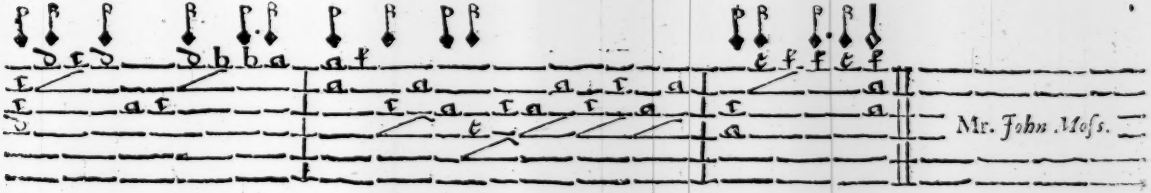
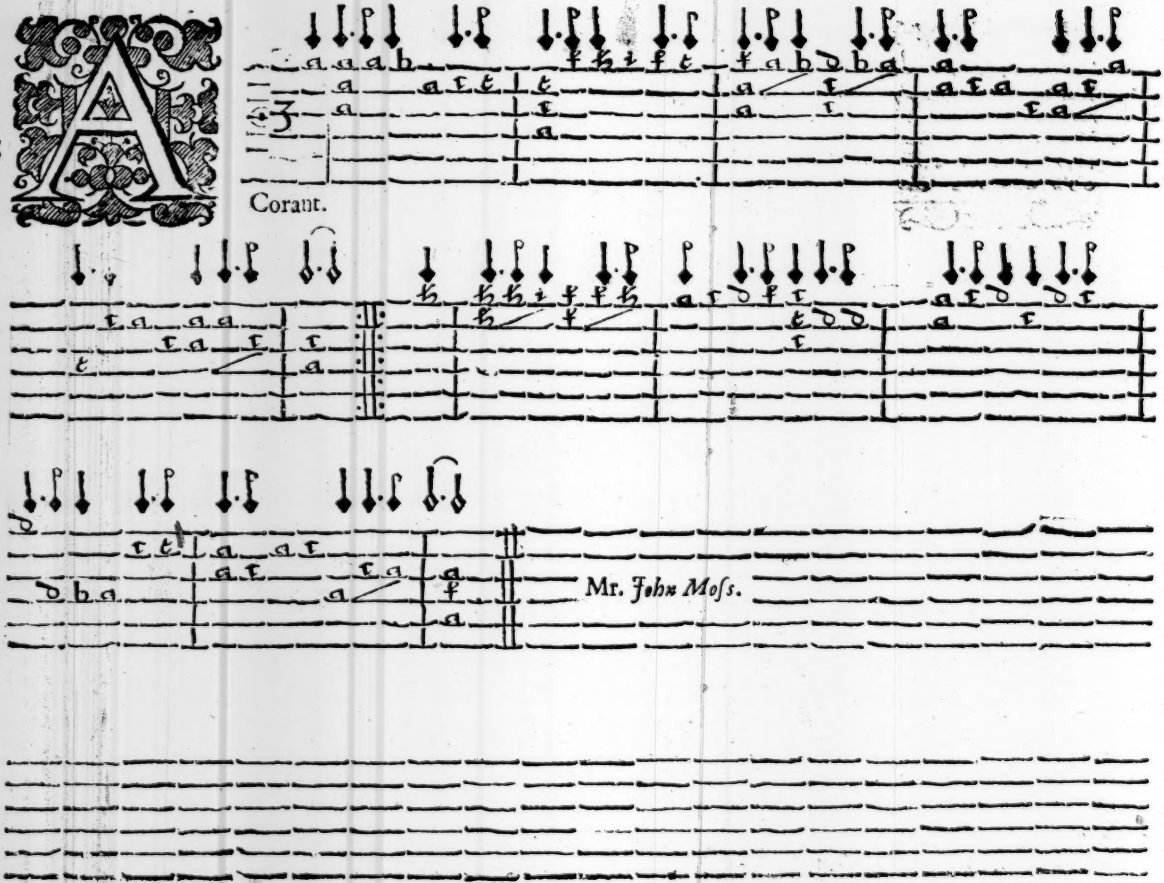


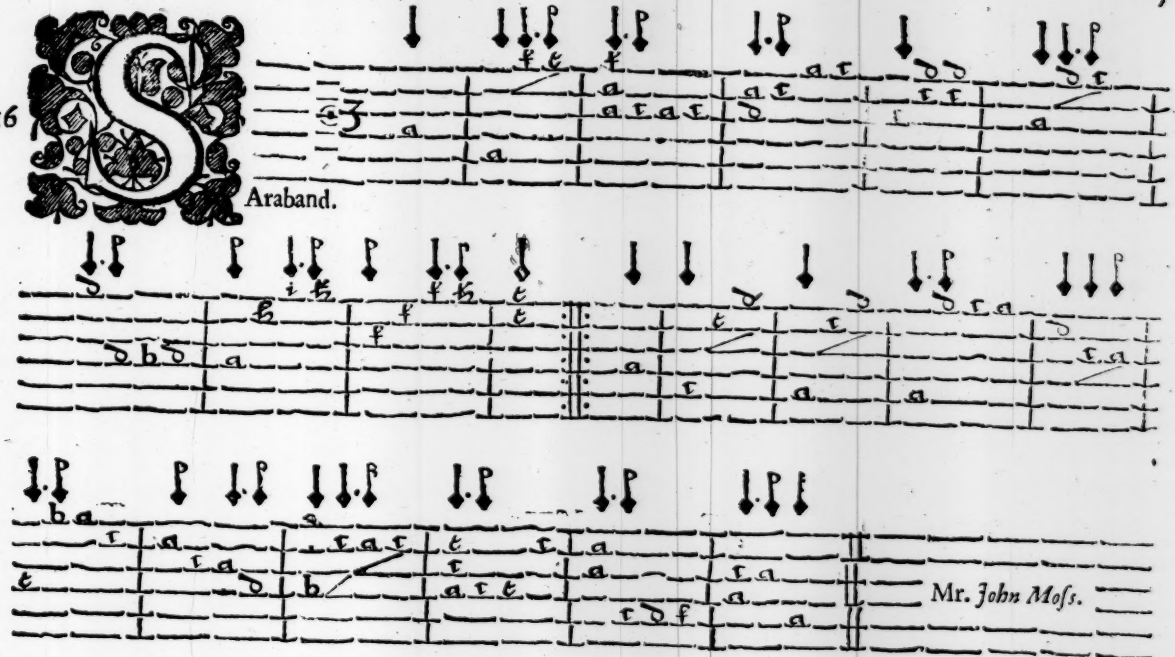


Mr. *John Moſs.*

115

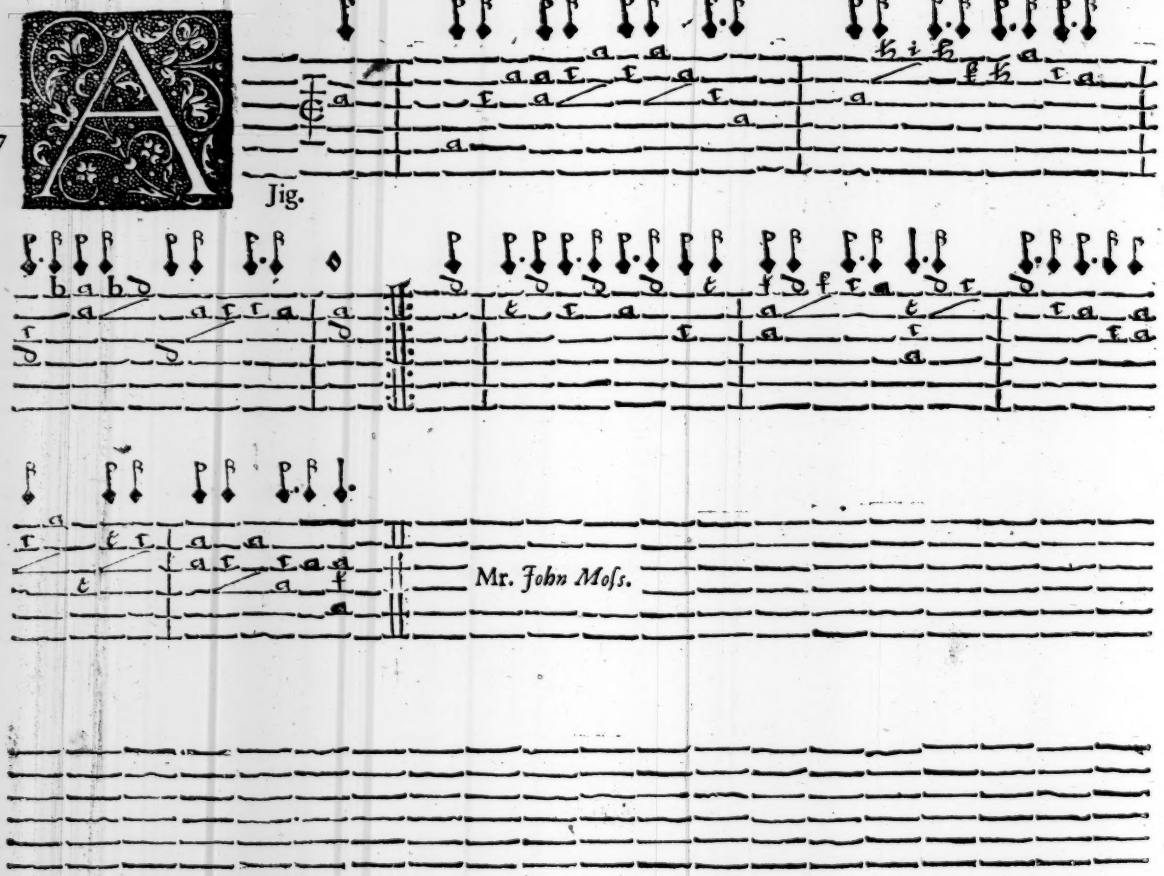


116 Araband.



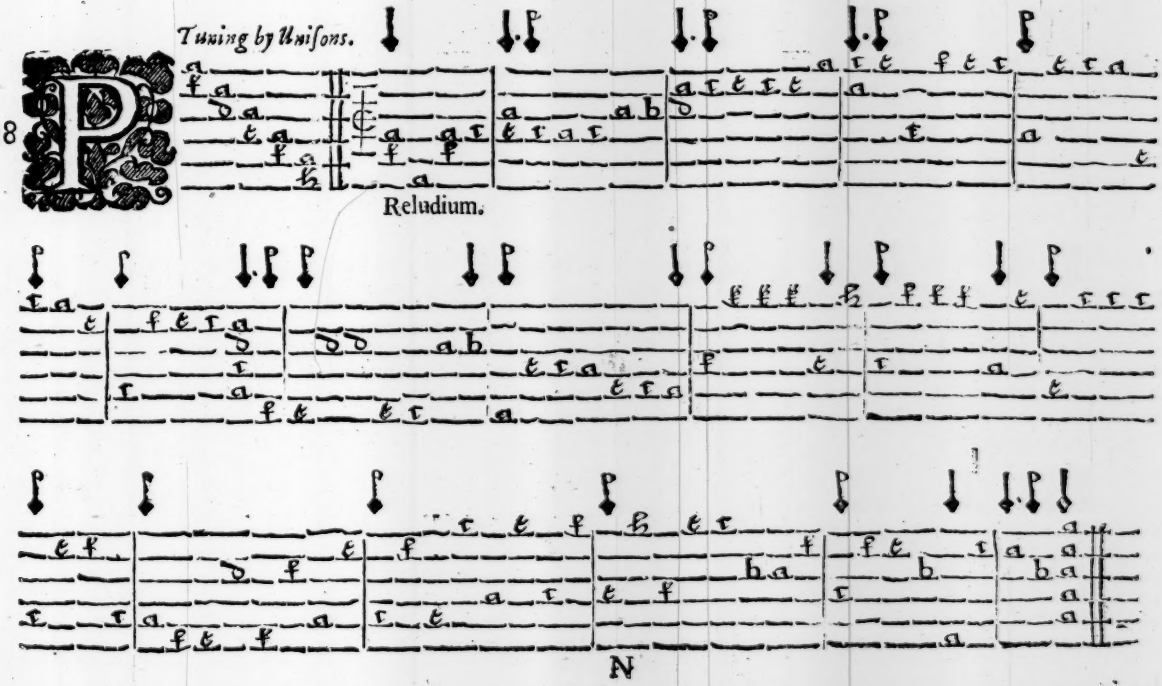
Mr. *John Moss.*

117



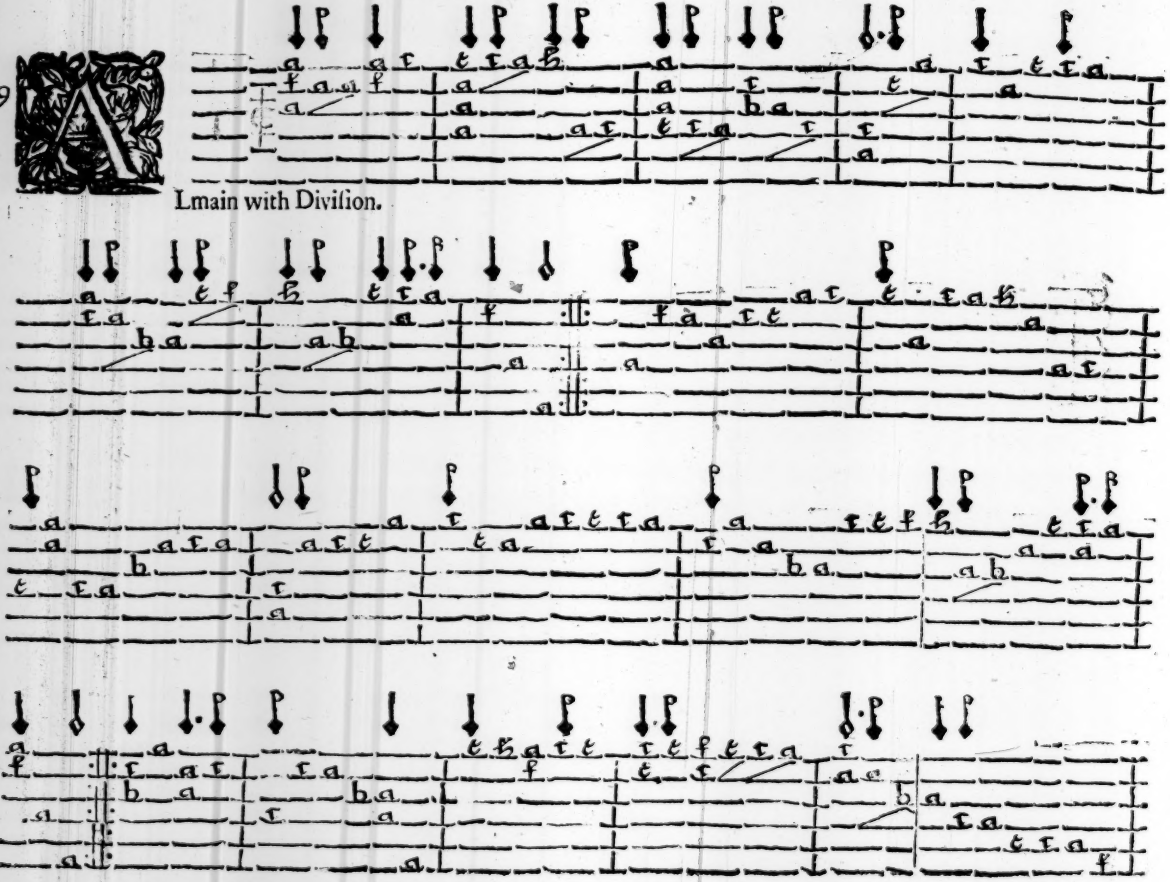
The Third PART.

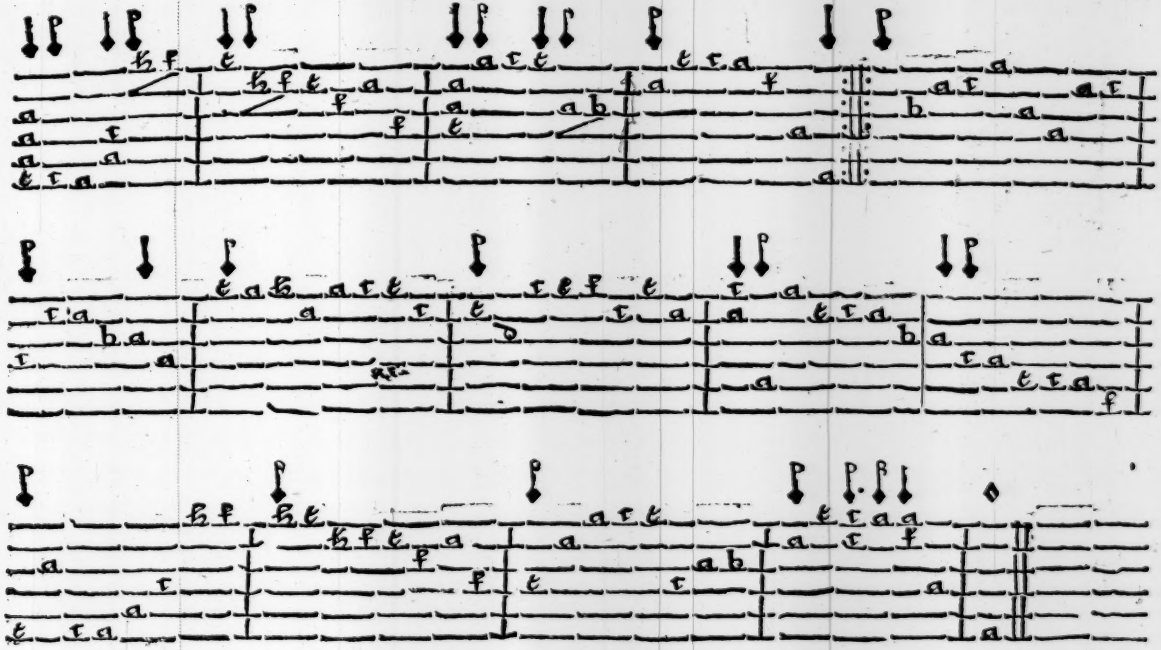
The Tuning High Harp-way ſharp.



119

Lmain with Division.



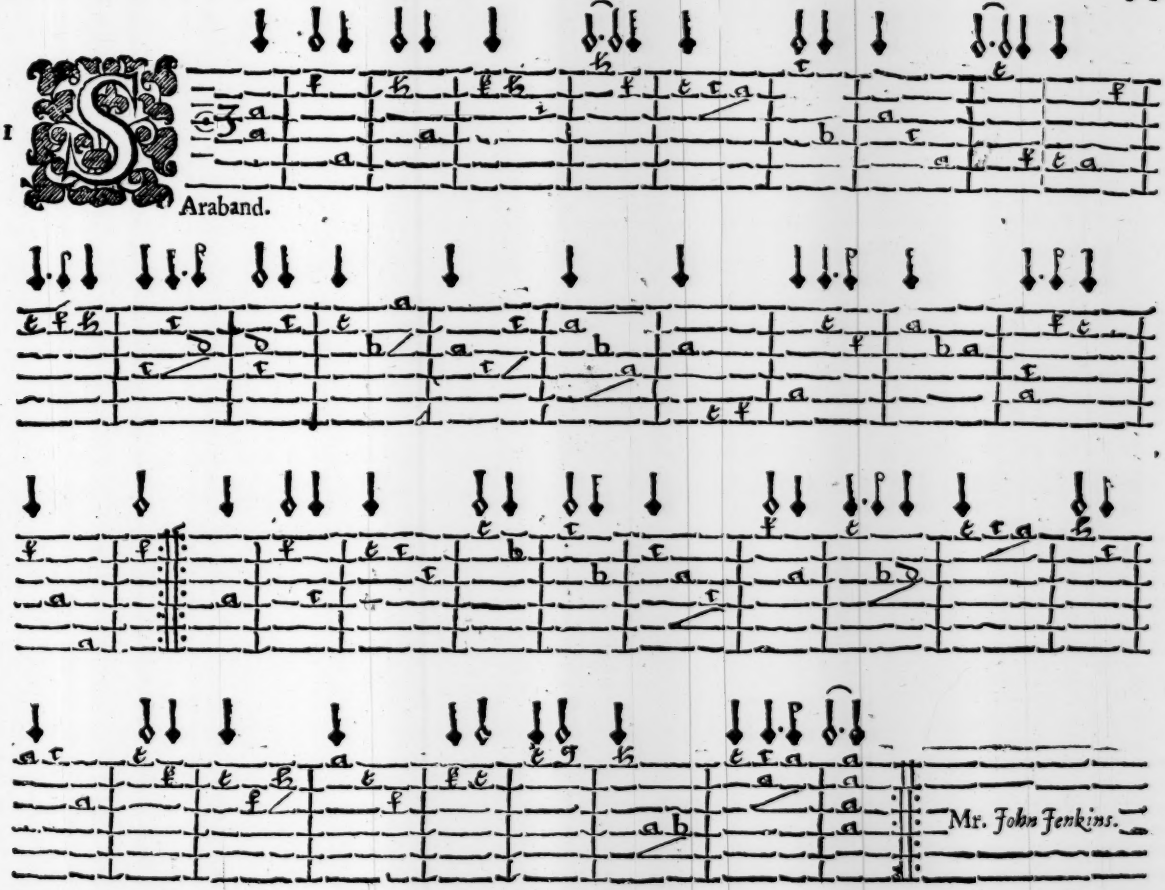


Mr. *John Jenkins.*

120 Orant.

Mr. *John Jenkins*

21



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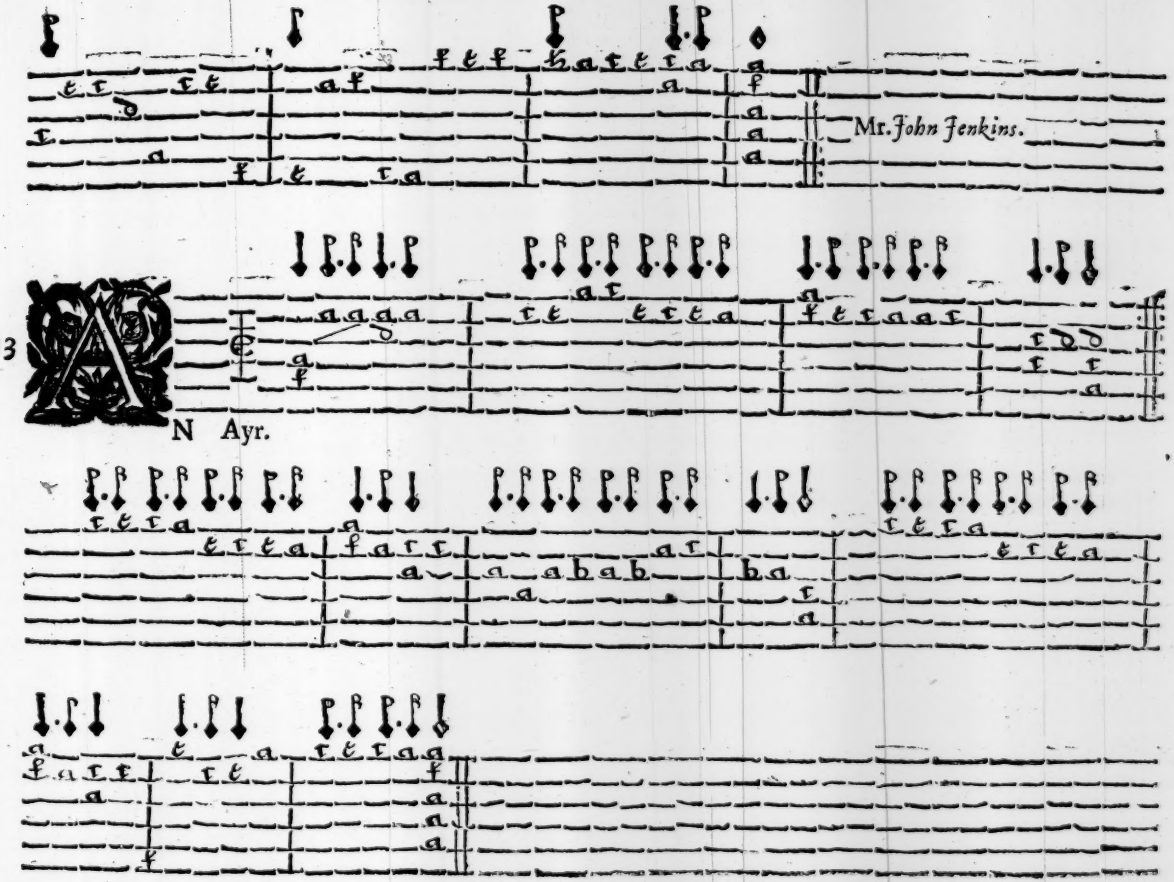
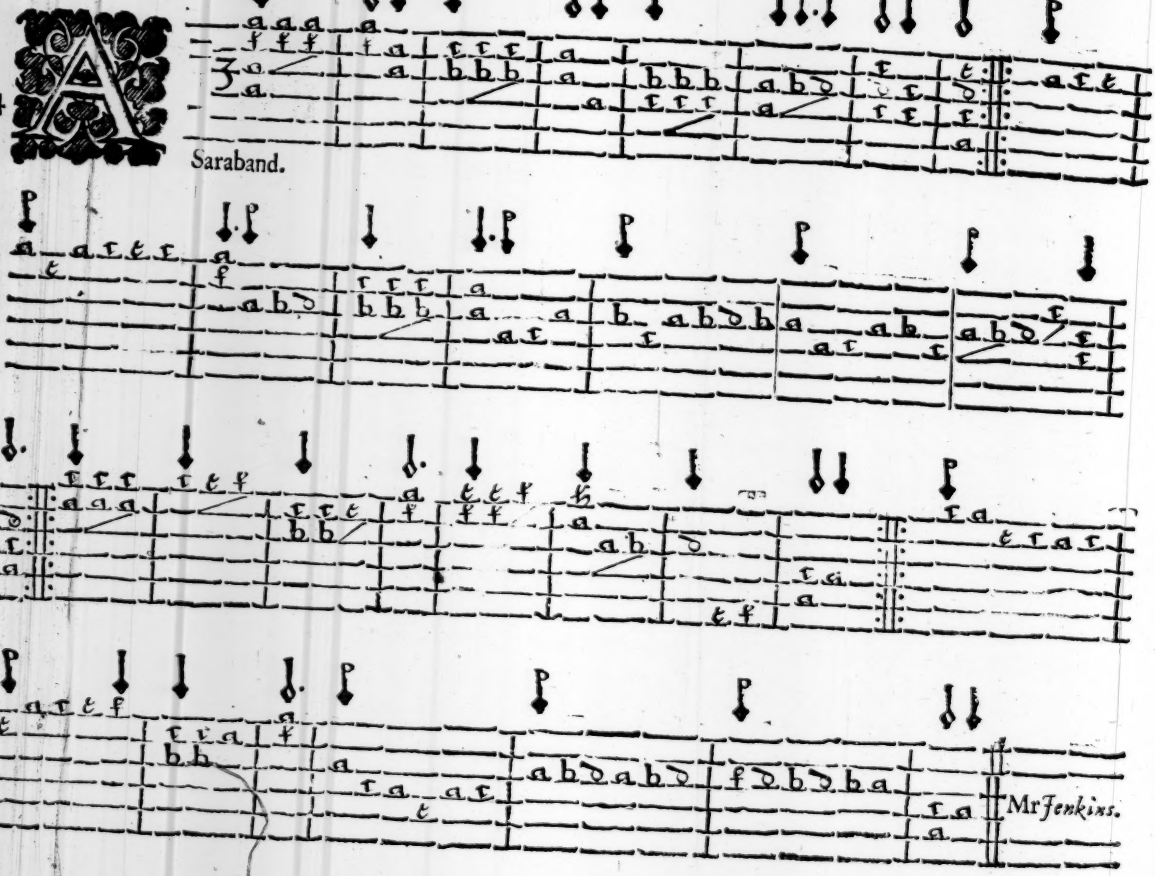

Mr. John Jenkins.
123
AN Ayr.

124



125

Lmain.

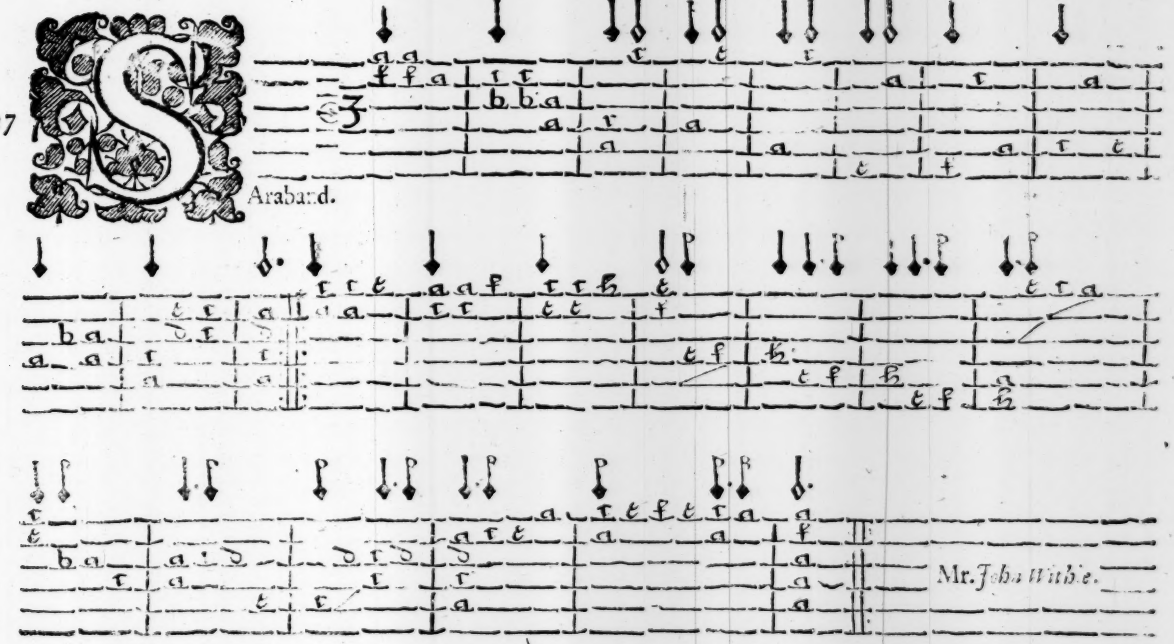
Mr. *John Jenkins.*

126

Yr.

Mr. *John Withie.*

127



128

Araband.

Mr. *John Withy.*

129

Yr.

Mr. *Bates.*

130

Orant.

Mr. *Tho. Bates.*

131

Saraband.

Mr. *Tho. Bates.*

13

I main.

Mr. *Tho. Bates.*

133

Araband.

Mr. *Tho. Bates.*

134

Yr.

Mr. *Thomas Bates.*

135

Orant.

Mr. *Tho. Bates.*

136

Jig.

Mr. *Thomas Bates.*

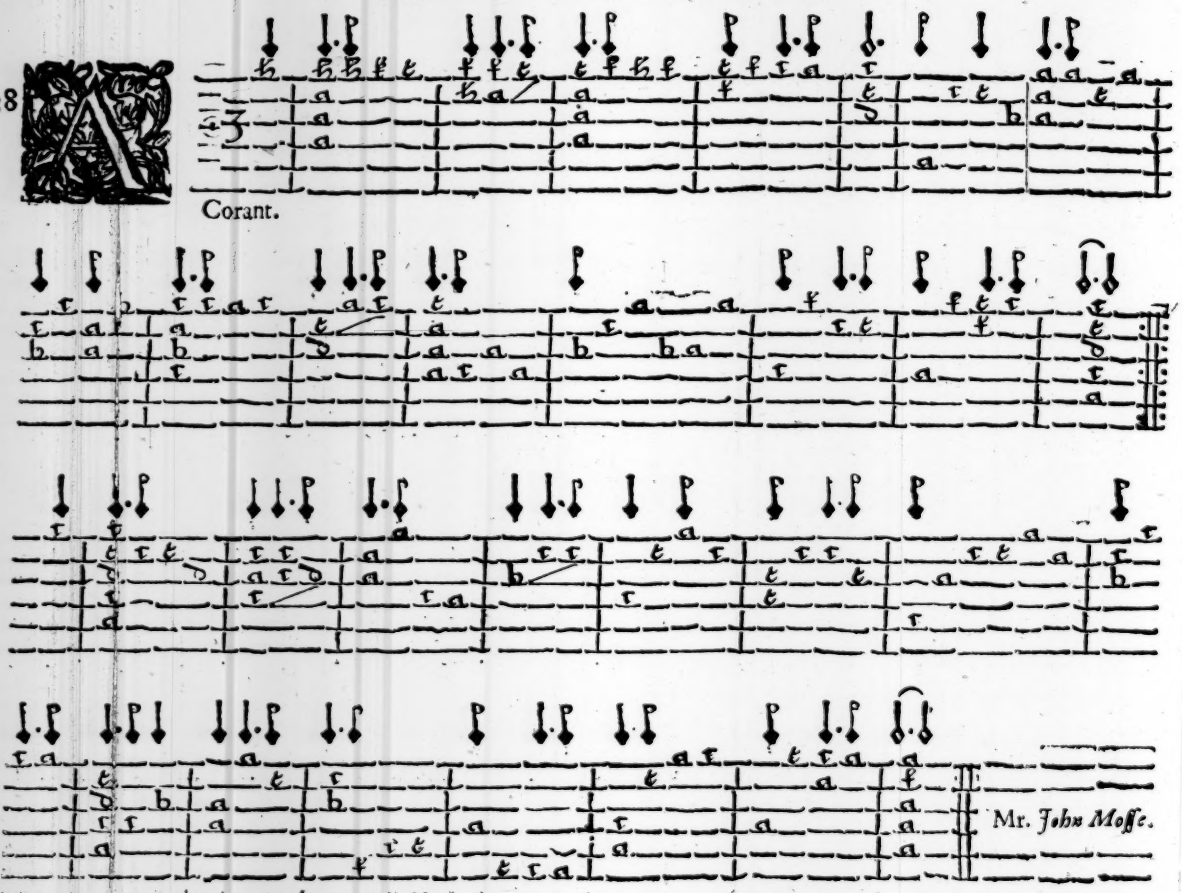
137

Lmain.

Mr. *John Moss.*

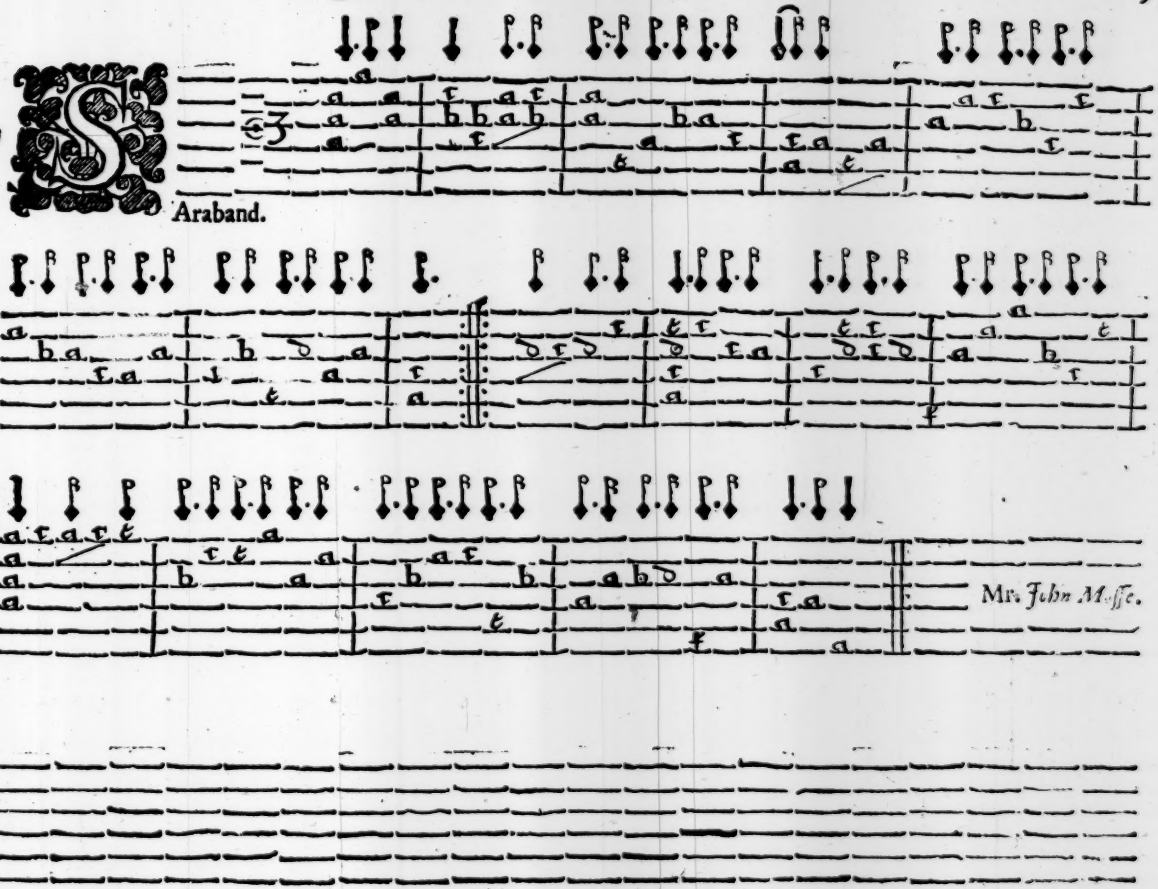
138

Corant.



Mr. *John Mosse.*

139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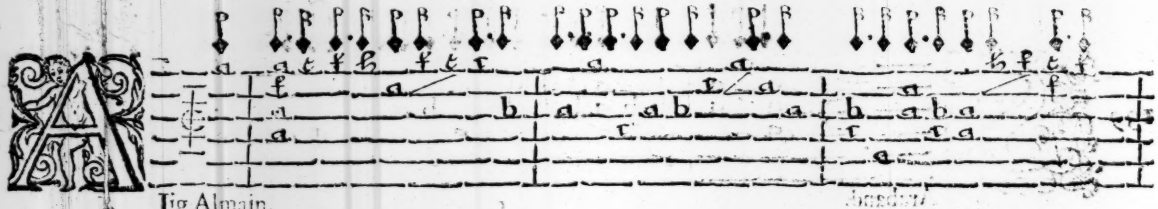
Mr. John Mosse.

140

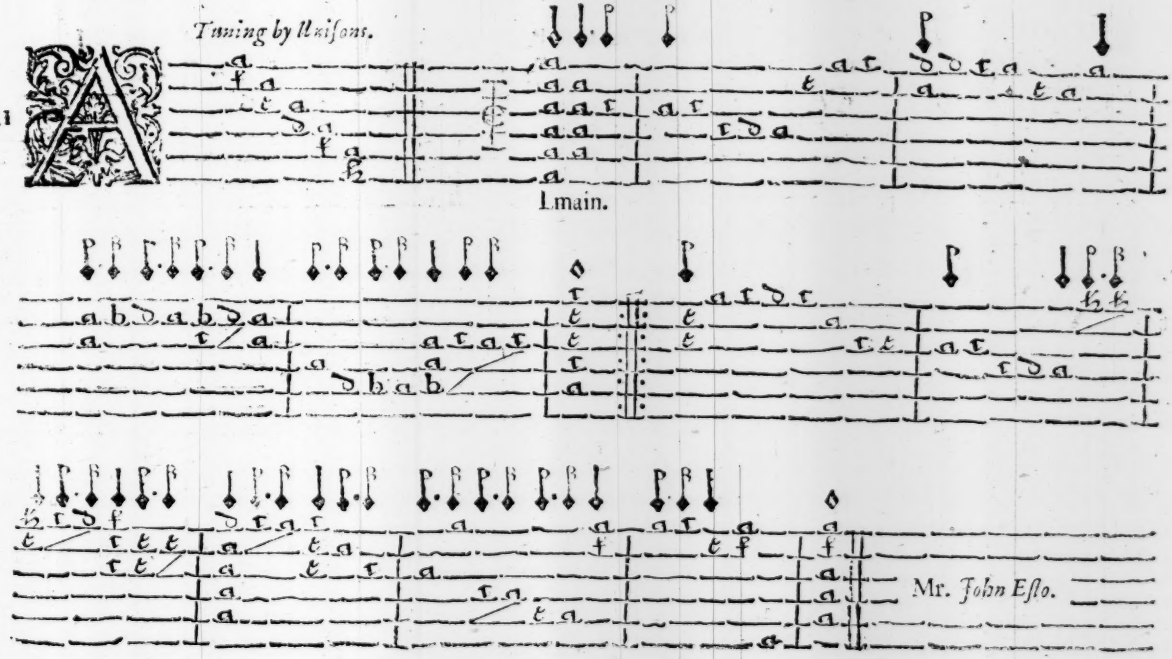


Jig Almain.

Mr. *John Moss.*

The Fourth PART.

High Harp-way flat.



142

Yre.

Mr. *John Este.*

143

Orant.

Mr. *John Este.*

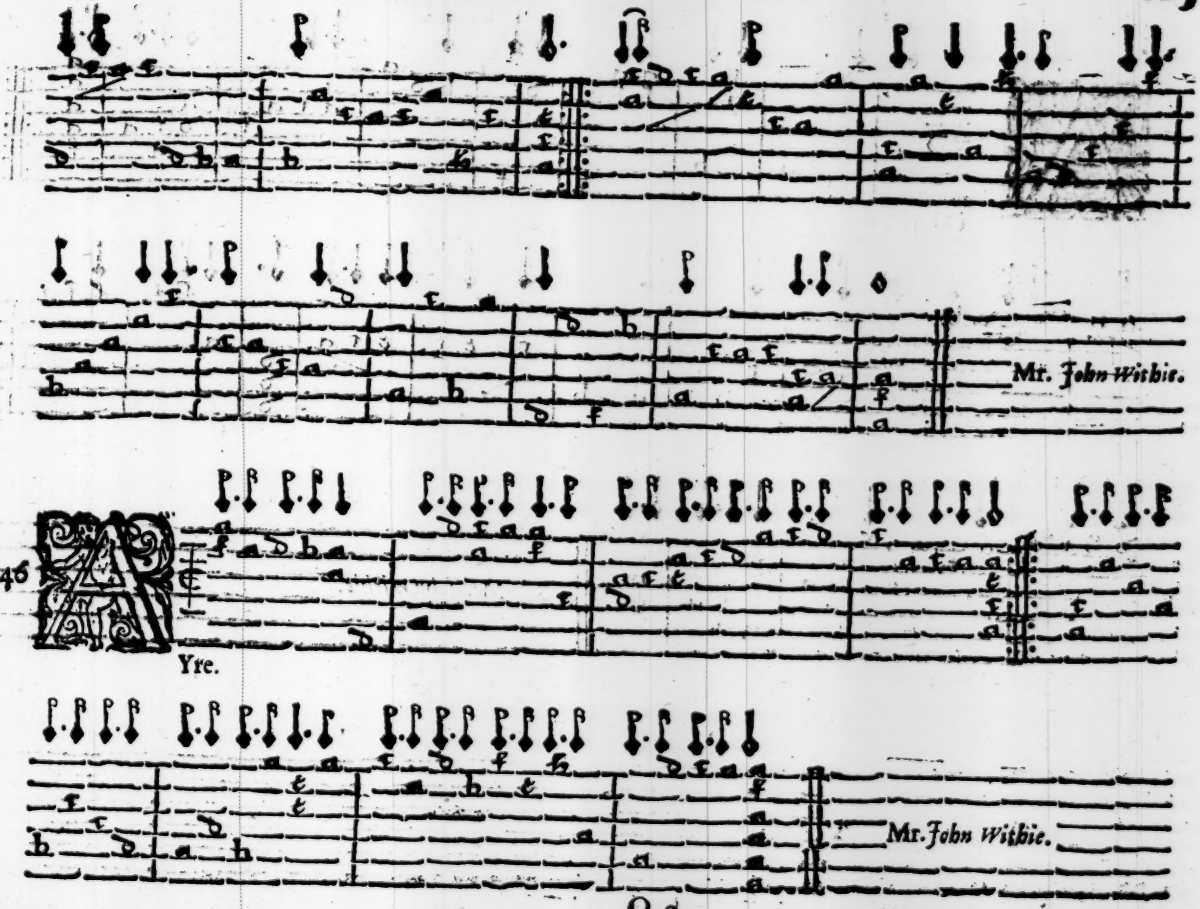
144

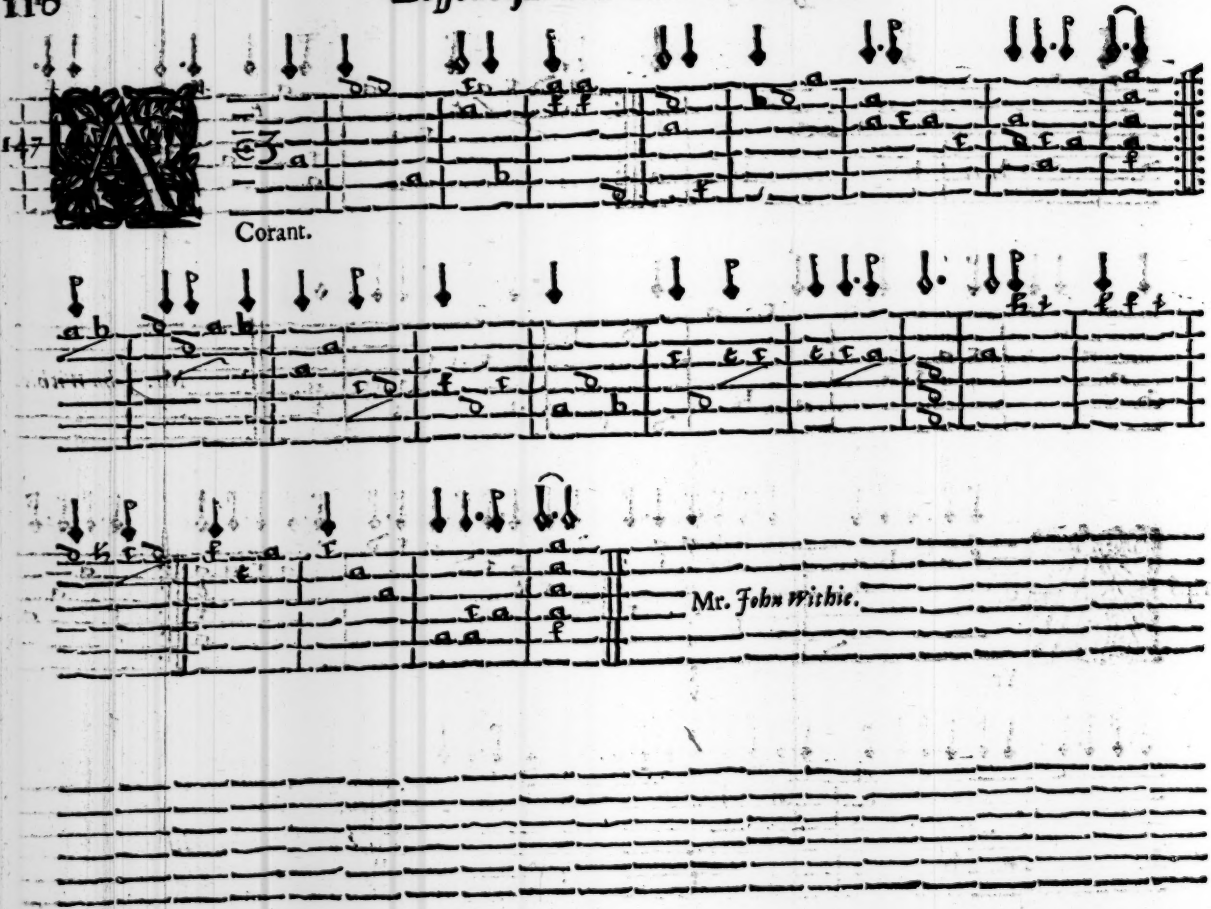
Araband.

Mr. John Esto.

145

Almain,


Mr. John Withie.
146
Yre.
Mr. John Withie.


Corant.
Mr. John Withie.

148

Araband with Division.

Mr. *John Withie.*

149

Lmain.

Mr. *John Moss.*

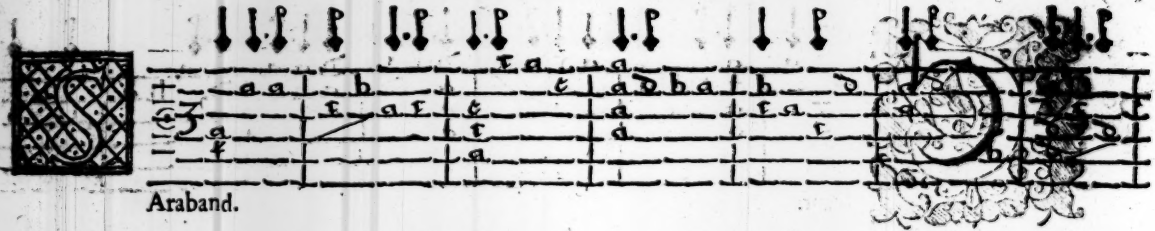
150

Orant.

Mr. *John Mosse.*

151

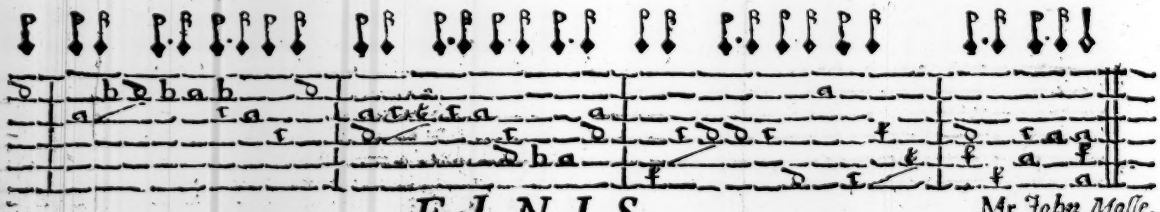
Araband.



Mr. John Mosse.

152

Jig Almain.



FINIS.

Mr John Mosse.